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# A PLEA FOR BIBLIOMANIA

A MONOGRAPH

ON

# PRIVATELY ILLUSTRATED BOOKS

A PLEA FOR BIBLIOMANIA

BY

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THIS VOLUME

IS DEDICATED TO THE MEMORY OF

John Allan

THE FIRST AMERICAN ILLUSTRATOR

## NOTICE.

We have visited nearly all of the book collections named in the following monograph, and have inspected a vast number of the books mentioned. In some instances our information was obtained through persons specially commissioned by us for the purpose; in others, we have only a statement prepared by the owner; in cases where it was inexpedient for us to visit in consequence of the distance, sample volumes have been sent us, that is, one volume of each important set, and we have accepted the statement of the owner for the balance. It had been our original intention to give an account of the origin or beginning and development of each collection. This we soon found to be impracticable. These accumulations of extra-illustrated books were commenced by and grew to their present magnitude under the fostering care of their present owners; yet, on inquiring of them, not one seemed to have any clear conception as to when or how he

first began to accumulate material with the intention of illustrating books. We believe that in the earlier times prints were collected purely for the love of them, and without any notion of illustrating books with them. It was so with us, and we could not with historic certainty fix the period when we first availed ourselves of prints for the purpose of illustrating the text of a book. The institution of privately illustrating is of too recent an origin for a history. The greater part of the work (extra illustrating) in this country has been accomplished within the past fifteen years. There were but very few engaged in it thirty years ago, and forty-five years ago we may say none. We also know that John Allan, of New-York, Mr. Dreer and Dr. Koecker, of Philadelphia, and Mr. Moreau, of New-York, have been enthusiasts in this work a very long time. I also know that there were many people selecting and purchasing prints fifty years ago, but for what purpose I have never ascertained. Nearly all of them are dead now, and I have not heard of their having illustrated any books.

I know one man, however, whose record as a print-collector goes far back, and who is still alive and still collecting. I do not believe that he ever

illustrated any books. Many years ago his face became familiar to me in the old haunts where prints were sold, and I occasionally meet him now. We have never spoken, and I never knew his name. He took offense at what he considered an unfair advantage on my part in obtaining a print which he wanted, and I think he hates me yet. This, however, is a problem for the moralist, and we shall not arraign it for adjudication before this tribunal.

The history of privately illustrated books is not unlike any other history; it cannot be written during the lifetime of its principal actors.

The nucleus around which this volume grew to its present dimensions was a lecture delivered before the Rembrandt Club of Brooklyn, December 8, 1880. We have deemed it advisable to retain this lecture nearly intact as a prefatory chapter. The dates and periods, however, have been made to conform to this publication.

The description of some of the collections is monotonous and a little *cataloguey*. In all cases, however, in which the owners were consulted the methods adopted were approved by them. The facts were generally taken down in the libraries with the books before us, and from the memoranda

there taken transcribed for these pages with little or no alteration, except that in some large collections the description of individual books has been abbreviated. No effort has been made to give undue significance to or withhold deserving praise from any collection, but all have been treated, according to our best judgment, on their merits. In many instances our time would not permit taking down the volumes with the same detail as in others. This has resulted in treating some small collections more fully than larger ones. Again, some owners were not altogether pleased with the publicity we proposed giving their private collections, and very properly insisted upon dictating the description of their books. There are many delightful volumes, principally in large collections, passed over hurriedly, to our regret; and yet some collections were visited as many as three times.

We have been specially solicitous to obtain collections from the outlying districts, whether large or small; they serve a purpose with us of determining the extent of the prevalence of the illustrating passion. Consequently we may have given an importance to collections of distant places which would

command but little attention in the great cities of New-York, Boston, Philadelphia, and Chicago.

We have deemed it unnecessary to give verbatim titles to well-known works, and have clothed them generally in their every-day garments.

# CHAPTER I.

*Gentlemen of the Rembrandt Club:*

THE invitation which has brought me before you this evening, in the capacity of essayist, was to give my *experience in the seductive art of privately illustrating books.*[1]

One prefatory word, therefore, as to personal experiences; for, although I am not so daintily endowed as to be deemed axiomatically modest, nor so apathetic of praise as to be indifferent to applause, still I have a consciousness of the insignificant space occupied by the pronoun "I" in the English

[1] Probably no man ever lived who has done more to stimulate this department of art than he whose name has been assumed by this club.

A descriptive catalogue of the prints of Rembrandt, by an amateur, 1836, has been illustrated by inserting Rembrandt's own works.

"Rembrandt and his Works," by Burnet, 1859, has been many times illustrated.

One of the first privately illustrated books I remember ever having seen was a Dutch book about Rembrandt, by Immerzeel or Nagler. It was illus-

dictionary, and, on the other hand, of the usual obtrusive and ostentatious pretenses of the first person singular, notwithstanding Descartes has made it the column around which he has fabricated his great system of philosophy: *Cogito, ergo sum*, and nothing else is.

To present to you the starved and meager compend, the individual gleanings merely of a great subject, while the broader, more fertile, and more cultivated fields of equally easy access beyond the personal domain are inviting us to the harvest, would be an injustice to you and a parade of indefensible conceit in me.

There is a natural egotism or self-glorification in the relation of one's own achievements, even when never so modestly told; and more especially is this true in the present case, where the individual achievements are dwarfed by comparison with and

trated by reproduced and some original works of Rembrandt. This I saw at Nunan's, in Nassau street, New-York, about forty years ago.

Nor can it be otherwise than that there should be a great desire to possess works so desirable, not only as works of art, but also for their great commercial value.

Passing over the 100-guilder print of Rembrandt, which at its last sale fetched nearly $6000, "One of the next best evidences of the effect of a man's culture upon the age is the money value which attaches to his works. The most wonderful instance of this is Rembrandt's 'Sleeping Dog,' sketched in the corner of a plate, measuring about four inches and a quarter wide by two and a half high, and afterward cut down to three and a quarter by one and a half inches. Only one impression is known, which was sold at Mr. Hibbert's sale, 1809, for $7.50. The Duke of Buckingham subsequently obtained it for $30. At his sale in 1834 it brought $305, and in 1841 the British Museum paid $600 for it — a little over $130 per square inch."— *Hammerton, Etching and Etchers*, p. 81.

proximity to the grander and more princely productions of the more cultured and more favored by fortune.

Not that I would in the least degree discourage modest individual effort, nor a just and emulous pride in one's own productions, however unpretentious; for the pleasure is no less keen (indeed, it is probably much keener) with the humble devotee than with those more bountifully endowed with the omnipotent dollar. There is at least one wholesome truth pervading all human endeavor after happiness; it is that the racy enjoyments of this life are those enjoyments in the attainment of which there have been an exertion and a force expended. The pleasure derived from this consecrated energy, which so enhances the achievement of the book-lover, cannot be bought with money; to him his achievement is not mere property—it is a laurel wreath of victory. "And bind it upon the plow," said Pliny.

One of the great reasons why the garrulous Dibdin's riotings among rare and valuable books are, after all, so devoid of genuine interest to the real lover, is that he occupied himself, to a great degree, in catering for men with measureless purses; hence his writings have the patrician odor of "plush linings," "crushed levant," "spotless India proof before letter," and *editions de luxe*, rather than the

more plebeian smell of "old book-stalls," "cellars," and "hogskin."

More celebrity has attached to the finder of an entombed literary nugget, amid the accumulated dust and filth of ages (which nothing short of the keenness of scent, the latent sagacity of the persistent "book-hunter" would ever have brought to the light of day), than the quiet enjoyment of all that could be bought with the wealth of Crœsus. The works of Aristotle, which have had more influence on the human mind than any other writings in existence, owe their discovery — after having been lost two hundred years — to an old book-collector named Apellicon, who will never be forgotten while Aristotle lasts. The priceless volumes of Quintilian, rotten with damp, amid filth and dirt, were unearthed by Poggio, equally immortal.[1] The commentaries and orations of Cicero were found under similar circumstances, begrimed, corroded,

1 The works of Aristotle were found in a cellar by Apellicon, a book-collector of Teos, where they had been hid by Neleus and forgotten. For two hundred years the precious documents remained in their subterranean prison. When found, damp, moths, and worms had made great inroads upon them, but Apellicon had them immediately copied, and hence the preservation of these writings, which have had more influence on the human mind than any other writings in existence. There are many strange stories of the finding of manuscripts, such as the history of the "War of Ilium," "Geoffrey of Monmouth's story of Gaultier's discovery of the Cimbric volume," "Chatterton's discovery of Rowley's poems," and "Ireland's discovery of the Vortigern." But let us turn to the more historical. In a dark and filthy dungeon, begrimed with dirt and rotten with damp, Poggio found the priceless works of Quintilian. Groping about in the same noisome cavern, he rescued the first three books and part of the fourth of the "Argonautica" of

and soiled. This is also true of the annals of Tacitus, which lay in darkness until the fifteenth century.

The first book printed in England was "The Game of Chesse," by William Caxton, in 1474. A book-hunter nicknamed Snuffy Davy[1] found at an old book-stall in Holland an only copy of this book, which he bought for twopence sterling, and which he sold to Osborne, a London bookseller, for $100. Osborne sold it to Dr. Anthony Askew for $320, and at Dr. Askew's sale it was purchased for $850, for the Royal Library, where it will ever

Valerius Flaccus. Many of Cicero's orations were discovered under similar circumstances lurking in out-of-the-way places, where they had been hid to escape the despoiler. The grand and glorious masterpiece of Lucretius was found in a monastery. Many other classics, among them Plautus, Tacitus, Manilius, Petronius, and Arbiter, were stumbled upon in the monasteries of Germany. Propertius, the prince of the Latin elegiac poets, had a narrow escape indeed. The manuscript, and, there is reason to believe, the only manuscript that contained his poems, was found stained, squalid, and crumpled under the casks in a wine-cellar. In Westphalia a monk came accidentally upon the histories of Tacitus, and to this happy chance we are indebted for one of the most priceless volumes of antiquity, a work which has had more influence on modern prose literature than any single book in the world. The most interesting treatise which Cicero has bequeathed to us was discovered amid a heap of refuse and rubbish near Milan, by a bishop of Lodi, early in the fifteenth century, and the only valuable manuscript of Dioscorides was when found in a similar state, so thoroughly riddled by insects, says Lambecius, that one would have scarcely stooped to pick it up. Livy, or rather what remains of him, was picked up piecemeal. One of Horace's odes was found sticking to an early impression of Cicero's "Offices." Part of the "Odyssey" (300 lines) was found grasped in the hands of a mummy.

[1] Davie Wilson, from his inveterate addiction to black rappee, was called Snuffy Davy. He was the prince of scouts for searching blind alleys, cellars, and stalls for rare volumes. He would detect for you an old black-letter ballad among the leaves of a law paper, and find an *editio princeps* under the mask of a school Corderius.

remain.[1] Should another perfect copy of this book turn up, heaven only knows what it would fetch. Quaritch, a London bookseller, has now an imperfect copy, for which his price is $2000.[2]

I might animadvert upon the gems which have been resurrected by the book-hunter from the basement of William Gowans, in Nassau street, New-York. Of choice books, however, Mr. Joseph Sabin, also of Nassau street, undoubtedly kept, during a period of ten years, from 1865 to 1875, the finest stock in New-York.[3]

Gowans probably had the largest collection of its kind in the world. And some of these restored

[1] And we all remember Sir Walter's quiet satire on the book-collecting race in the mock heroics which he puts into the mouth of Jonathan Oldbuck: "Happy, thrice happy Snuffy Davie, and blessed were the times when thy industry could be thus rewarded."

[2] The questions, "What becomes of all the books?" "Who are the great biblioclasts?" are certain to be asked by the inquisitive reader at some stage of this lecture, and they may as well be answered here as elsewhere. I would refer the inquirer to a beautiful little book, published in 1880, by Trübner & Co., London, called "The Enemies of Books," by William Blades, in which he enumerates and devotes Chapter I. to Fire as one of the enemies, Chapter II. to Water, Chapter III. to Gas and Heat, Chapter IV. to Dust and Neglect, Chapter V. to Ignorance, Chapter VI. to The Book Worm, Chapter VII. to Other Vermin, Chapter VIII. to Bookbinders, Chapter IX. to Collectors. With all these and many other enemies, is it at all surprising that whole editions have passed into the realms of the *unknowable?*

[3] Mr. Sabin's knowledge was probably greater than that of any man in this country, and his fame extended to all the book-markets of the world. He was an Englishman, born in Hampshire, in 1821. He died leaving the great work of his life unfinished. It was a dictionary of all the books ever published relating to America. In alphabetic order he had reached "Pa"; his strong desire to live was associated with the completion of this work. The task was colossal. Mr. Sabin's son succeeded him in the business, or in that department relating specially to prints.

volumes in princely wardrobes, still retaining the genuine perfume of time, are now the pride of the Lenox Library.[1]

The many anecdotes related of Mr. Gowans will not be transmitted here. But were we called upon to advance advice to novitiates in book-hunting out of the storehouse of our knowledge obtained through personal attrition with old-book sellers generally, and the like of Mr. Gowans specially, we should say that of all the places known to us an old-book store is probably the most hazardous in which to make an ostentatious display of your learning — you are never quite sure of your audience. Many a young man and, in truth, older men have been taken down in their high conceits most unexpectedly, and from sources startling as thunder from a cloudless sky. "Never volunteer literary information to an old-book seller," says J. Hill Burton — "for two reasons. He regards you only in the light of your cash value, and is absolutely indifferent about your learning. And, secondly, he is quite likely to be better informed upon your pet subject than you are yourself."

Treasures of books in soiled and worn exteriors

[1] There are at this moment books to be purchased for trivial sums which will eventually be worth their weight in gold; this much we know from a contemplation of the fact; but to identify them among the mass of extant worthless literature pitched into your lap in railroad-cars, and rained upon you at the stations, requires a shrewder discernment than we possess.

are not the only surprises one is likely to encounter in an old-book store.[1]

Charles Nodier, one of the greatest and most learned of all the French literati of the first half of the present century, was also a great book-collector, and was frequently seen around the book-stalls of the city. He took great delight in these excursions, and frequently boasted of the conquests he had made. One day he went from one *boquiniste* to another, trying to complete a collection of classics in which he took deep interest. He entered a stall at the corner of the Pont des Arts, kept by a shabby little man, where he discovered the treasure — a Schrevelius in the Leyden edition of 1671. He opened it to make sure he was right, and then said in a careless tone: "Well, my good fellow, what do you want for this rubbish? I'll give you thirty sous." "Rubbish — thirty sous!" cried the stall-man, in apparent holy horror. "Rubbish! But, Mr. Nodier —" "What! you know my name!" "Oh, monsieur, who is there who does not know the

1 This class of old-book sellers seems to have become nearly extinct. A large percentage of the present race know as little about old books as old books know about them. And of those who now buy old books "The Collector" says: "— new kind of book-collector has been created in America by our purely commercial time and civilization, and one who would make the ancient patrons of Quaritch and Bouton shudder with horror, should they be brought into comparison with him. This is the collector who hires his collecting done for him. There are more of these mechanical and soulless beings among us than we wot of, perhaps. Certainly their agents are everywhere. One ferrets out one species of literature, and one another. Their principals sit at their ease, and have neither the delight of discovery nor the

name of the learned, the accomplished, the kindly academician to whom we are indebted for so many delightful works?" Nodier, highly flattered, looked at the little man with the utmost astonishment and curiosity. "Thirty sous, Mr. Nodier!" the other continued; "rubbish — this Schrevelius! This variorum edition, though it is less looked for than the Amsterdam edition of 1684, is not a whit less remarkable, and certainly does not deserve the scorn you profess to have for it. I will not go so far as to compare it with the Venice Aldines of 1501, but still—" Nodier, astonished to hear the little man talking like this, put a host of bibliographical questions to him, all of which he answered in a manner that completed the academician's surprise. Delighted to find so much learning under the well-worn surtout of the book-stall keeper, Nodier asked his opinion on a new edition of Juvenal which Achaintre, the first Latinist of the day, had just brought out. At this the old man seemed confused. "Surely, monsieur," said Nodier, "you

bliss of bargaining. They amass their libraries in a purely business way, insensible to the fascination of a find, and callous to those charms of chance that transport the true bibliophile to his seventh heaven. Even the booksellers do not know their names, for secrecy is part of their program. It is one of the vulgar affectations of American collectorship of the shoddy order for the collector to conceal his identity; but I have never yet known a true amateur who was ashamed to have his acquisitions known. Charles Monselet's aphorism holds here as in France. 'Mere purchasing,' said he, 'does not constitute collecting. Any one with money can buy. It is he who seeks, uncovers, and wrests from obscurity that which is worth preservation whom we may safely call an amateur.' "—*The Collector*, March 1, 1891.

have heard of this monumental work, which will be the envy and the despair of the German philologists." "The fact is, monsieur," replied the little man, with growing embarrassment, "the fact is that I am Achaintre."[1]

But all this is merely introductory. We deal this evening with a more special phase of the book-malady, and yet we cannot well treat them entirely apart. A collector of rare books may not necessarily be an illustrator; but I have never known an illustrator who was not also a collector.

Why I should have been selected for this honor, in the presence of connoisseurs and men of superior attainment and experience in this department of art, is more than I am able to determine.[2] I know of no commendable qualifications of my own in the line of literature, unless it be an almost boundless enthusiasm.

There is a saying of Comte de Buffon which has been a wonderful solace to me, and I will repeat it here for the benefit of all whom it may concern, believing them to be many: "I would give nothing," said he, "for a young man who did not be-

[1] Nicholas Louis Achaintre, school-teacher, born 1771. Produced Horace in 1806, Juvenal in 1810, Perseus in 1812.

[2] A great misconception seems to have gone abroad concerning my collection of books. It is not large; it is unimportant, except from a scientific point of view. And even in that relation it is far from being a notable library. It would be called a collection of books on ethnology and the kindred sciences of mythology and philology, a few classics, some books on art, and some works on bibliography.

gin life with an enthusiasm of some kind; it shows, at least, that he had faith in something good, lofty, and generous from his own standpoint."

We have always had our distrust of moral perfection. The man who has no defect, no crack in his character, no tinge of the minor immoralities, no fantastic humor carrying him sometimes off his feet, no preposterous hobby—such a man, walking straight along the surface of this earth in the arc of a circle, is a dangerous character. I think Lord Brougham said, "Blessed is the man who has a hobby." It may be dogs.

My own illustrated books are all of a very humble character indeed. All small and unpretentious, there are no towering folios among them, no unique editions, no Whatman drawing-paper. Nor did it ever occur to me, in building them up, that I was performing more than a purely selfish act, or anything worthy of the least public attention. I have felt rather ashamed than exalted by my weakness.

I shall, therefore, in this essay, lay before you:

*First.* Very briefly, indeed, the account of my life's experience in this department of art.

*Secondly.* Illustrations of the process of this unique book-making.

*Thirdly.* The names, attainment, career (and nature of the work) of the most accomplished men who have fallen victims to this infatuation.

Our theme, then, must be illustrated copies in the concrete, their styles and their growth. No matter how severely tempted we may be to enter the domain of Elzevirs, Aldines, Baskervilles, Pickerings, Chiswicks, black-letter, vellum, first editions, large paper, privately printed and uncut copies, by the terms of our invitation we are forbidden the indulgence of this unique luxury. We are also interdicted the princely libraries of our esteemed citizens — Hon. Henry C. Murphy, on American colonial history; J. Carson Brevoort, on early voyages, travels and geography; the now dispersed collection of Thos. W. Field, on the ethnology of the aboriginal Americans;[1] of Whitman W. Kenyon (president-elect of this association), on art and art-culture; Dr. Charles E. West, on Icelandic and Anglo-Saxon literature; Mr. Havemeyer, on general history and political economy; Mr. James Bell, covering the entire field of ancient and modern literature; the thirty thousand volumes of Hon.

[1] This was the finest special collection of works relating to the Indians of America and Indian Antiquities that has ever been gathered in this country.

DeBry's "grand collection of voyages" are, as every one knows, excessively rare in a perfect state. The set of Mr. Field was the most perfect ever sold in America. The editor of Mr. Field's sale catalogue (Mr. Sabin) says "that this set was purchased by him at the sale of the library of the late Baron de Sobolewski, of Moscow, in 1873, since which Mr. Field has supplied some of its defects. It now lacks only two leaves in the letter-press of part XIII. Mr. Field also supplied many plates in duplicate. The publication of this great work occupied nearly fifty years. The DeBrys — father, son, and grandson — successively wrought upon this work, which was completed to and included the thirteenth part, which last is the rarest of all. A book-col-

John R. Reid, of Babylon, on general literature, belles-lettres, and fine arts; the antiquarian and anthropological collection of Hon. E. G. Squier— all of which have no status under our title; and, although I much regret the drawing in of our lines, yet it must be confessed that the field, even thus contracted, is quite broad enough upon which to discuss the ethics of our subject. No greater inspiration is necessary to an unsullied moral life than a full and absolute fellowship with an illustrated copy, full bound, by Matthews, in crushed levant, of Boswell's "Johnson," or of Walton's "Complete Angler"—two books of noble, moral repute, and which take to illustrations more naturally than any other two books in the English language.

The Grolier ornamentation, the watered-silk linings, the spotless leaves, the amplitude of margins, the clean, sharp-cut typography, the charming and seductive manner in which the skill of an

lector of Brooklyn, the most persistent in America, has for twenty-five years vainly sought for this thirteenth part."

There was also in this collection Lord Kingsborough's "Antiquities of Mexico"—one of the few with colored prints. It was published at $875. Sold for $225.—John Eliot's "Tears of Repentance," London, 1653, $36.— Eliot's "Further Account," London, 1655, $75.— Eliot's "Brief Narrative," London, 1671, $72.50.— Baron Von Humboldt's "Cordilleras," Paris, 1810, $40.— Marc Lescarbot's "Nouvelle France," Paris, 1618, $110.— "Londoni," 1609, $110.— Loudon's "Indian Narratives," 2 vols., London, 1808, $200.— Mather's "War with the Indians," London, 1676, $100.— Samuel Penhallow's "Indian Wars," Boston, 1725, $105.— Daniel C. Sanders' "Indian Wars," Montpelier, Vt., 1812, $102.50.— John Smith's "General History of Virginia," London, 1624, $147.— Capt. J. Smith's "True Travels," London, 1630, $147.50.

expert has arranged the choicest specimens in India proof of the engraver's art, leaf succeeding leaf of the most exquisite portraits by Longhi, Nanteuil, Morghen, Houbraken, Strange, and Faithorne must broaden the latitude of humanity.

I believe "a companionship of art, whether its utterance is in sound, or in word, or in form, is a noble and moral association; its culture penetrates and mingles in the very currents of our blood."

And, notwithstanding all this, I still regret that I must take the circumscribed path of the specialist, and turn my back upon the broad road which leads me to the glorious uncut copies of Sir William Jones, Wilkinson, Ferguson, Brunet, Purchas, De Bry, or the twenty-seven gorgeous volumes of L'Art, which rise up in all their rough, half-Roxburg majesty before me.

But our mission here is monographic. We do not come as idolatrous disciples of the honest old James Granger, the Vicar of Shiplake;[1] we have been redeemed from "book-madness," and are inexorable in our resolve to buy no more books,

[1] The first book ever illustrated was by James Granger. It was Granger's "Biographical History of England, from Egbert the Great," and was first published in 1769—quarto, in 2 vols.* It has since undergone four impres-

* To illustrate this work, which contained short and pithy notices of every person in England who had an engraved portrait, became quite a mania, and illustrated Grangers became as thick as blackberries, and portraits became correspondingly scarce. The next books selected for privately illustrating were Clarendon's "Rebellion," Burnet's "History of the Reformation," and Walpole's "Royal and Noble Authors."

even though we die broken-hearted. But humanity is weak; for —

Five hundred times at least, I've said,
My wife assures me, "I would never
Buy more old books." Yet lists are made,
And shelves are lumbered more than ever.
Oh, that our wives could only see
How well the money is invested
In these old books, which seem to be
By them, alas! so much detested.

Nearly fifty years ago I began amusing myself with books by adding an occasional print. Private illustrating was almost an unknown passion in this country at that time. What I mean by privately illustrated books is, books in which prints are inserted which do not belong to the book, but which are pertinent to the subject treated. Under this method,

Sometimes the pictures for the page atone,
And the text is saved by beauties not its own.

The first book which I attempted systematically to illustrate was Giraud's "Birds of Long

sions, the last being in 1804 — octavo, in 4 vols. A continuation of the same, by Rev. Mark Noble, was published in 1807, in 3 vols. So that if the lover of rare and curious prints gets possession of these volumes, with Ames's "Catalogue of English Heads," 1748; Walpole's "Catalogue of Engravings," 1775; Burnley's "Catalogue of Engraved Portraits," 1793, with Catalogues of the Collections of Mr. Barnard, Sir W. Musgrave, Mr. Tysson, Sir James Winter Lake, and a little work, "The Print Collector" — edited by Robert Hoe, Jr., of New-York, 1880, he has put himself in the way of becoming a print-collector.

Island," a work somewhat distinguïshed for its scientific accuracy, to obtain materials for which I dismembered the rare and splendid quarto volume belonging to the "Natural History of the State of New-York."[1] For this piece of vandalism I have never forgiven myself. This was my first little folly. I have committed many and greater since; nor is that man an orthodox collector or a true bibliophile who has not at some time committed a great and foolish extravagance. There are one hundred and forty-seven prints inserted in the text of this book, which is only a common octavo, published by Wiley & Putnam in 1844.[2] It is now very rare. Few persons in this room have ever seen it. But, however great the folly in destroying so valuable a book for so insignificant a one, the knowledge incidentally acquired in the science of ornithology while engaged upon it was most thorough, and was, maybe, a full, or more than a full, compensation for the mischief otherwise done. I have never been proud of the book, and seldom show it; for no man of culture, especially if he be a naturalist, fails to reprove me

1 "Natural History of the State of New-York." Published by the authority of the State, viz.: "Zoölogy, Mammalia, Ornithology, Reptiles, Fishes, Mollusca, and Crustacea," by J. deKay; "Botany," by Torrey; "Mineralogy," by L. C. Beck; "Geology," by Wm. W. Mather and E. Emmons; "Paleontology," by J. Hall; "Agriculture," by E. Emmons. Together 20 vols. royal 4to, with upward of 800 plates. New-York, 1842. Published at $200.

2 "The Birds of Long Island." J. P. Giraud. 8vo. New-York, 1844.

for this act — so similar to that of the foolish old lady who cut up a new garment to mend an old one. And I have no doubt some who have seen it, and whose excessive good breeding restrained them from outward demonstration, have inwardly applied to me the words of Sir Isaac Newton to his little dog Diamond, which, during his absence from his study, threw down a lighted candle among his papers and destroyed the labor of years of the great philosopher: "O Diamond! Diamond! thou little knowest the mischief thou hast done."

My last book, and which is still unfinished, is a large-paper copy of Dr. Henry R. Stiles's "History of the City of Brooklyn." It was commenced thirty years ago. I have illustrated many in the mean time. A great number of the prints were collected before the work issued from the press. Although elegance has by no means been neglected in the *ensemble* of this book, beauty was not the great prime object in view, but the preservation of perishable and perishing material of value relating to the city of Brooklyn. I have added to the original work about two thousand three hundred pages of various kinds of matter and decorations, mostly portraits and prints of old historical landmarks. There are seven hundred and eighty prints, two hundred and sixty pages of new matter in manuscript, sixty photo-

graphs, fifty-one old maps (some of them unique), twenty-two original sketches and water-colors, besides original letters, etc. The original three volumes have been extended thus far to nine. The cost of the work up to the present cannot be much under two thousand dollars, and an approximation to the number of shekels it would take to ransom it under the methods of Bangs, Merwin & Co., providing there is no greater public appreciation of my labor than of Dr. Henry R. Stiles's in its original production, would be about one twentieth of the cost in labor and money which have been bestowed upon it. During this interval — thirty-odd years from the production of my first illustrated book and the present — I have done more or less illustrating, probably sixty works in all, or about one hundred and twenty volumes, although a catalogue of the books in my library which have more or less undergone this process of mutilation would possibly exceed three hundred.

If I may be permitted, without taxing your patience too much with personal relations, I should say that my love of books was divided between the mere love of having them and the love of using them; hence my passion for illustrated books (which, as a general thing, are useless for study) took such direction as led to making them of more actual service, and more cyclopedic in their char-

acter; consequently my love passed, by gradations, out of the purely artistic into the scientific.[1]

The love of book-illustrating is an absorbing, fervid passion, indigenous to high emotional temperatures, and hence cannot thrive in the bleak and nipping atmosphere of science. It required too much artificial warmth, too much hothouse nurture, for healthy progress under my amateur methods in science; and, finally, it died out altogether. It may not be uninteresting to mention a few examples in this department, marking the stages of decline and surrender of the love for art to science; a capitulation of Dürer, Rembrandt, Hollar, Stothard, and Durand, to Darwin, Huxley, Tyndall, Wallace, Comte, and Spencer.

Among the books illustrated by me, which mark the decline — the transition — are Thomas Joseph Pettigrew's "History of the Egyptian Mummy," large paper: this is a large quarto, and an admirable book; "Ancient Symbol Worship," "Phallic Idea in the Religion of Antiquity," a rare and expensive work; Thomas Taylor's "Eleusinian and

[1] It has been my custom for over forty years to insert articles, from magazines and newspapers, pertinent to the subjects, in my books for use; many of them are so full as nearly to burst their covers, and some I have been obliged to have rebound to save them. There have been added in this manner to my working library probably thirty thousand articles, varying from a few lines to twenty pages. I commend this practice to students. Many of these articles have been inlaid up to the size of the book for which they were intended, and bound up with it, and I have a number of volumes made entirely in this manner.

Bacchic Mysteries," illustrated by a few prints, all proof; Prof. E. G. Squier's "Serpent Symbol in America," octavo, a very scarce book, and indulgently illustrated; Dr. Paul Felix Cabrera's "Ruins of an Ancient City near Palenque, Central America"; Thomas H. Dyer's "Pompeii," illustrated entirely with photographs taken under my own direction, quarto. Every one of these books was illustrated for the purpose of enhancing its usefulness, and not, of course, entirely without reference to artistic structure. Few indeed, however, among book-illustrators are in sympathy with me on the latter subjects. There is among illustrators a strong prejudice against photographs, and they certainly are not the most desirable illustrations for books, for the reasons — first, their liability to fade; secondly, they are not works of art. But when faithful representation is the great object to be attained, the photograph is invaluable. This book of Dyer was illustrated twenty-six years ago, with photographs taken by a Neapolitan operator, and inlaid through a special and ingenious process by Toedteberg. They are as fresh and sharp to-day as when first inserted in the book, and are as pliable as the ordinary page. And this is also true of several books in my collection, illustrated entirely with photographs taken in Europe.[1] Under no

[1] I also have the London edition of "Infelicia," poems by Adah Isaacs Menken, 1868, with head- and tail-pieces, and a dedication by Dickens. The

consideration do I think it desirable, however, to illustrate the same book with a mixture of engravings and photographs. Nor do I deem it the highest taste to illustrate the same book with engravings, drawings, and original sketches, unless it be as specimens of work from the hands of the same artist. The most elegant books are those uniformly illustrated in the same style of art.

And now having finished our chapter of egoisms, we will pass on to *illustrated books*, illuminated palaces, and the methods of their construction. There are no general rules, no formulas, no beaten paths in this department of art — taste and genius are its only guides.

Suppose we are in possession of a book privately printed, the edition being limited to one hundred and fifty, an octavo printed on Holland paper, and unbound, in sheets. It is a sketch of the life of Edward Everett.[1] Before sending to the binder, it occurs to us that it would be interesting and enhance its value to have a faithful portrait of Edward Everett as a frontispiece,—a contribution from our own hands,— a testimonial of our regard for this accomplished gentleman and scholar. To com-

size of the book is five and a quarter inches by four. It is illustrated by thirty-eight portraits of the authoress in photograph, by Sarony, taken in Paris; they are inlaid by the above process, and are but little thicker than the ordinary page; they lie as smoothly as the other pages of the book; they show no signs of fading, although they were inserted there twenty-five years ago.

1 "Tribute to the Memory of Edward Everett," by The New England Historic-Genealogical Society, at Boston, Massachusetts. Boston, 1865.

memorate the illustrious and venerated dead has been a practice of all ages, all countries, and almost every grade of the human race. The vast pyramids of Egypt and America, the tumuli of the Greek and Celtic nations, the colossal statues of the Polynesian Islands, the cenotaphs to heroes, the bust, the sepulchral monument, and the portrait are so many evidences of the affectionate sympathies of the human heart. After a little search in print-stores we find a portrait, a head and bust (very good), engraved by Cheney. It does not, however, stand the test of our criticism, and we determine upon further search for another. We finally obtain one by Parker, and another by Jackman. We are by this time becoming interested in the pursuit, and beginning to feel that we are no longer amateurs in our knowledge of engravers and their works.[1] We continue our search, and find another portrait by Pelton (a poor one); then another by Smith — the last a folio; then another fine impression of a beautiful unfinished portrait of

[1] Mr. J. O. Wright, of New-York, who has had a vast experience in prints, says: "I commenced collecting prints twenty-five years ago, when books now valuable for their frontispieces only were daily thrown into the waste-paper well for peddlers to buy at a few cents per pound. I have given away scores of portraits that cost me a penny only, but which are now worth from five to ten dollars each. The difference between 1863 and 1891 cannot be better marked than by the quotation at the earlier date of 2/6 for the first edition of 'Milton's History of Britain' with the Faithorne portrait, the print alone now being worth $10. Those were days when Knight's portraits on India paper sold for $20, the Earlom and Turner mezzotints for $10, effigies poeticæ on India paper $15, and the smaller mezzotint portraits not considered cheap at 25

Edward Everett in his youth, by Gilbert C. Stuart. So we go on getting prints and acquiring knowledge of engravings and engravers, developing unconsciously an enthusiasm for our work, until we have twenty-seven engraved portraits of Edward Everett, illustrating his life from the age of sixteen to sixty. At this stage of our work an old-print collector calls upon us, and politely allows us to look over his small collection. Fortuitously, we find a print of the birthplace of Everett, and also one of his library; these, of course, we must have. We also find one of his uncle, T. H. Perkins, and a few of his contemporaneous literary friends, all mentioned in the text of our book; of course we want them, and we buy them. Our collection has now reached seventy-five prints in all, and has cost us about twenty-five dollars — an enormous sum for one book. This was our first experience, and not being familiar with the perspective of the subject, we begin to suspect that ruin lurks in this book-illustrating, and we resolve upon carrying the folly no further. In an-

cents each. If book-illustration has done nothing else, it has indirectly preserved thousands of volumes from the pulp-mill, and to-day, when only process prints are used by the publishers, millions of engravings owe their survival to individuals who have been classed as fiends, iconoclasts, etc. Call it personal gratification, or what you will, the fact remains; and the early so-called grangerites, apparently devoid of taste, pitchforking prints into folios badly mounted, sometimes mutilated, have done posterity much service. We may destroy their labor by breaking up such poor work, but, properly inlaid and fitly placed, the gems are once more preserved to amuse or instruct generations, who will be honest enough to look on the pursuit as something more than a weakness or hobby."

other week, however, we have fairly recovered from the last extravagance, and, with the old passion revived and recruited, we enter more extensively the field of contemporaneous literary friends, poets, and compatriots of our hero, and of persons mentioned and referred to in our book. Thus we go on, alternating between this alluring mania and our good resolves, until we have collected nearly five hundred prints, at an expense probably of one hundred and eighty dollars, many of which prints are too large, others too small, for our book. To reduce the first is a simple process; to extend the latter is our first real difficulty, but it must be overcome — they must all be brought to a uniform size with our book. For this service we call to our aid the professional man — the inlayer — of whom there are but a few in this country worthy of mention — Messrs. Trent, Toedteberg, and Lawrence, all of Brooklyn, and Poole of Boston. The work turned out by these gentlemen is of the first order, far superior to that of the best English and French inlayers. We call upon one of these gentlemen with our prints, and lay our plans before him. He being busy, we are advised to call again; in the mean time he will look over our collection, and determine the best course for us to pursue. We call again; and out of our five hundred prints he has discarded three hundred as not of sufficient pertinency or worth as works of art to en-

hance either the beauty or value of our enterprise. Concurrence is the only thing left us, and more than half our purchase is thrown out. We now begin to realize that we have paid dearly for our "whistle"; but even whistles have a market value in experiential education. Two years more in the business, and we defer to the opinion of no man. We have outgrown the folly of purchasing prints because they are portraits. That delusion has faded, and we have awakened to the consciousness that we are collecting portraits because they are prints. He also advises us that it would not be in good taste to cut the large prints down to the size of the book, but that it would be better, leaf by leaf, to build the book up. There are some woodcuts of superior quality in the collection, taken from illustrated papers, magazines, etc., which it would be desirable to preserve; but they have printed matter on the back, rendering them inadmissible in their present state. He informs us that he is acquainted with a process by which he can split the sheets of newspaper, and take the print (text) from the back. Again, some of our prints are "foxed"—that is, spotted, soiled—and must be cleaned to make first-class work; all of which we conclude to have done, and which entails an expense of about ninety dollars.

The process mentioned of inlaying the text and prints may be briefly described as follows: First is

the selection of paper of the proper quality, and the size to which our book is to be extended. The leaves of the book being of uniform size, the inlaying of it (that is, the text) is, of course, a simple repetition of the operation as many times as there are leaves in the volume. Not so, however, with the prints; no two are probably of the same size or shape — square, oblong, round, oval, and some irregular; thus every print requires its especial treatment. After the prints have been neatly cut down to their required shapes, then the outer edges are beveled, the bevel extending about one quarter of an inch upon the margin of the print. This is performed with a knife made for the purpose. An opening is then cut into the sheet of the size and shape of the print, making an allowance for a quarter of an inch lap on the inside, which is also beveled to conform with the print. These outer edges are then fastened together with paste made of rice flour. Rice paste is considered more desirable for the reason that it retains its whiteness when dry. They are then placed under gentle pressure until required for use. The splitting process is performed by pasting the sheet to be split between two pieces of stuff, and in separating the stuffs one half adheres to each side.

In about six weeks we receive our book and prints, built up, extended, inlaid, or cut down to

a uniform large quarto. Nothing can exceed its beauty; to say that we are proud of it does in no sense express our emotion; it is our realization of a grand ideal. Our prints must now be placed to the text, and numbered or paged, to guard against displacement in the binding process. Here, so far as possible, it would be well to observe chronological order in the arrangement of the portraits; a harmony as to seasons of the text — and views must not be disregarded — a summer view and a winter text are incongruous. It is also preferable to use prints which were engraved contemporaneously with the events of the text; it gives additional interest, as well as historic value. These observations apply to books like our "Everett," illustrated entirely by portraits and views already extant, and which have only to be selected — the proper historical arrangement and disposal of which, however, require no ordinary skill in even the simplest book. Having now collated our prints and text, we discover that we have too much material for one volume, and we determine upon having it bound in two. To this end a new title-page becomes necessary for the additional volume. This can either be printed in facsimile, or made with a pen and ink by an expert. Of this class of experts my acquaintance is limited to one representative only — Mr. Charles B. King of New-York — who will

duplicate a title-page or copy text with unerring exactness. Obtaining our title-page, our book is complete and ready for the binder.

And now, notwithstanding we have just cause to be proud of our accomplishment, let us not suffer the notion to run away with us that we have mastered the science of book-illustrating. All that we have accomplished is merely elementary — the A, B, C of the art, a *status pupillari* — and yet I believe the higher attainments are never properly acquired except through these smaller beginnings. Gentlemen with unlimited means within their control have confessed to me that their mistake was in commencing with Shakspere, Boswell's "Johnson," Dibdin, or Walton, before they had mastered the elements. "Learn to swim," said Pepys, "in shallow water." There are no graduates and no degrees conferred in this school; the field is as broad and boundless as contemporary art and literature. There are books — proper books for illustrating — which require the illustrator who has the boldness to enter the realms of original sketches and drawings to comprehend the exploits of chivalry, the fairy legend, the solemn allegory, or the science of antiquarian research, not less than the author himself. He must have all the tenderness of Walton, the patriotism of Washington, brave the tempest with King Lear, laugh with Cervantes or Rabelais,

grieve with Thomas à Kempis or Jeremy Taylor, toil up the hill of science with Newton, Herschel, Leibnitz, Draper, Proctor, and Lubbock — in other words, he must have a love for his work, without which it cannot rise above a mere pretense, a picture-book, a soulless mechanism. And even with books in which we do not attempt to illustrate these sentiments or emotions, they must be felt and appreciated, that we may avoid the violence which, through ignorance, we might otherwise commit.

But our "Everett" must go to the binder, in the selection of whom care must be observed; for every bookbinder has an individuality and a method not consistent with all classes of work nor with all tastes. Nevertheless, a first-class bookbinder is more than a mechanic—he is an artist; and there are men who have immortalized[1] themselves in the bibliopegic art, as Payne, Dawson, Hering, Faulkner, Mackinlay, Lewis, Bedford, Rivière, and Zaehnsdorf in England, and Derome, Bradel, Niedrée, Duru, Capé, Lortic, Nodier, Koehler, and Bauzonnet in France;[2] and we have some in Amer-

[1] At a recent sale in London, a book bound by Roger Payne sold for over $600, mainly on account of the binding. The copy of Æschylus in the library of Earl Spencer was bound by him, and the earl paid for it £16 10s. Payne could earn with his nondescript tools in his dingy cellar 10 guineas in a few days; but in twenty years of his besotted career he did not lay up enough to purchase a coffin for his haggard remains. He died a pauper, and was buried by the parish.

[2] George Trautz was born at Pforzheim in 1808. He went to Paris in 1830. In 1833 he entered as a gilder in the bookbinding establishment of

ica, as Matthews, Bradstreet, Smith, Macdonald, and Pawson & Nicholson. Not all the violence of Rembrandt, Hayden, or Claude, in light and shadow, excels in effect, at first blush, some of the marvelous creations in the art of bookbinding and book-decoration; and there was a period in Europe during which the rage for fine bindings reached a greater pitch of absurdity than it ever has for books or paintings — that is, they were held at and fetched more fabulous prices.[1]

Bauzonnet. From the first Trautz brought the work of his master into prominence by the taste and richness of its ornamentation. In 1869 he was created a knight of the Legion of Honor, being the first binder who has attained to that distinction. He died November 6, 1879, aged 72 years.

[1] The finest specimen of bibliopegy of the eighteenth century, the masterpiece of Derome, is a copy of the Contes de La Fontaine (1762, 2 volumes, 8vo, bound in citron morocco, with compartments in colors, representing fruits and flowers). For this copy M. Brunet paid frs.675 at the Bédoyére sale. It was bought for frs.7100 at his own sale, by Augustus Fontaine. A Bordeaux book-collector gave frs.10,000 for it, and afterward sold it to an American banker. It was sent to auction a little while after, and sold for frs.13,000. We shall hear from it again.

I will give a few examples of the prices realized for books at the Brunet, Didot, and other French sales, in 1878 — thanks to their bindings.

"Biblia Lutetiæ" (1545, 2 volumes, 8vo), frs.3000, bound by Lortic. It brought frs.79 at a subsequent sale, in plain garments.

"Xenophontis Opera" (H. Stephanus, 1581, folio, in beautiful old binding, fetched frs.6000. It has little or no value in ordinary condition.

The "Sainte Bible" (1707, 8 volumes, small 12mo, bound by Padeloup in citron and green morocco) fetched frs.2050; another copy, bound by the same, frs.2700; while a plainly bound copy sold for frs.550.

"Hors Beatiss Uirginis" (small 8vo, Aldus, 1497, in a handsome binding by Trautz-Bauzonnet), frs.3000.

Montaigne — "Essais" (Paris, 1588, 8vo, bound in morocco by Du Seuil), frs.4000.

At the Turner sale, 1878, the "New Testament of Migeot" (1667, 2 volumes, bound by Boyet), frs.1430.

"Molière — Œuvres" (Paris, 1666, 2 volumes, bound by Trautz-Bauzonnet), frs.6000.

Nor are bookbinders always indifferent to the contents of the books which they bind. A few years ago I sent a privately illustrated book to William or Robert W. Smith (I have now forgotten which) for binding, into which I had inserted, among many others, a portrait of Sam Johnson. The text called for Sam Johnson, an eccentric dramatic writer, born in Cheshire in 1705. But, relying entirely upon the index of the book, and being ignorant of this Cheshire Sam, I had in-

The "Controverses des Sexes Masculin et Feminin" (Toulouse, 1543, bound by Niedrée), frs. 1500.

"Les Fais et Prouesses du Chevalier Jason," bound by Raoul Lefèvre, frs. 7600.

"Le Livre Appelé Mandeville" (Lyon Buyer, 1480, bound by Thibaron), frs. 6200, at the Turner sale, 1878.

"Monstrelet" (Paris, A. Vérard, no date, 2 volumes, bound by Lortic), frs. 30,500. The same work, in vellum, at the MacCarthy sale in 1817, for $300.

The "Roman de la Rose" (small folio, without date; in morocco, by Capé), frs. 1650. Same (in handsome binding by Trautz-Bauzonnet), frs. 5500. Same (Paris, sumptuously bound by Lortic), frs. 8000. The highest price it was ever known to fetch prior to 1830 was £30 9*s*.

"Lestrif de Fortune" (1477, bound by Chambolle Duru), frs. 21,500.— *Bibliomania at the Present Day in France and England. J. W. Bouton, 1880.*

In the South Kensington Museum there is a fine collection of rubbings from ancient bookbindings presented to the Art Library by Mr. H. S. Richardson. In the Prince Consort Gallery is a small book-cover — probably used for a missal — of gold, with translucent enamels, representing the creation of Eve, etc., which is said to have been the property of Queen Henrietta Maria. The price paid for this beautiful specimen of goldsmith work was $3500. — *Cundall on Bookbindings (1881: London).*

In 1872, M. Chambolle Duru brought an action in the Paris court against Count de Montbrison, to compel the payment of the following bill: Of $480 for binding a copy of "Œuvres de Bernard de Palissy," in a single volume; $280 for "Les Faiences de Henri II.," also in one volume. The count thought the sum excessive, and refused to pay. The judges appointed Trautz-Bauzonnet to examine the work and give his opinion. He reported, "I think the charge for this labor, both manual and intellectual, very moderate. I

serted the portrait of our Sam Johnson, the lexicographer, of Lichfield, born in 1709. This was an unpardonable blunder. In a few weeks, however, I received a parcel containing the portrait and a note from Mr. Smith announcing, in an ex-

would not myself undertake to do it for the price." The tribunal gave a verdict for the plaintiff of $760.

A curious trial has lately been held (1874) at the Tribunal de Commerce de la Seine, relative to an Aldine Horace. M. Gromier, a bookseller of Bourg (Ain), purchased in a sale with some other books, which he bought for a trifle, an Aldine Horace, dated 1509. He placed it in a book-cover of Grolier, which had adorned another work, and priced it in his catalogue at frs.500. It was purchased by the Comte de Jonage. M. Bachelin-Deflorenne, the well-known buyer of old and curious books, applied for it to M. Gromier, who referred him to the Comte de Jonage. The last expressed his willingness to part with it at the price of frs. 2200, and sent M. Bachelin-Deflorenne, at the same time, a designation of the book, setting forth that it was a Horace of Aldus, dated 1509, in a Grolier binding of red morocco, with his customary inscription — "Johannis Grolieri et Amicorum." On receipt of this description, the bargain was concluded; but when it was once in his possession, M. Bachelin-Deflorenne declared that his employers refused to accept the volume; that, although the book was edited by Aldus, it was not in a Grolier binding made expressly for Grolier, and that the book had never belonged to Grolier. The Comte de Jonage persisted in his demand to be paid the frs.2200, declaring that he had concealed nothing from his purchaser; that the description which he had sent M. Bachelin-Deflorenne was perfectly correct; that the Horace edited by Aldus in 1509 was in a Grolier binding, and that he had only guaranteed the date of the edition and the authenticity of the binding, and that M. Bachelin-Deflorenne, an "expert" himself, must have well known, from Leroux De Lincy's catalogue of the Grolier library, that the only edition of Horace which belonged to Grolier was of the date of 1527, and not 1509. It was in vain that M. Bachelin-Deflorenne pleaded it was not likely he should have given the Comte de Jonage frs.2200 for a made-up volume, for which it appeared the count had paid only frs.200. The tribunal gave the following judgment: "That the book answers the description furnished by the Comte de Jonage, upon which the bargain was concluded, and that if the defendant pretends that he should have had a book with the text of 1509 and primitive binding, the error is his. In his profession of bookseller — and especially of old books — he should have known that the only edition of Horace that belonged to Grolier was that of 1527; that, as the parties had agreed upon the price, the sale was good; and that, consequently, the defendant is sentenced to pay the frs.2200 claimed, with interest and costs of suit."—*American Bibliopolist.*

uberance of good-natured sarcasm, that I was "probably as ignorant of the fact that there were two Sam Johnsons as that this was the wrong one."[1]

The most grievous of all the evils which we are called upon to endure at the hands of the book-binder is the great length of time he requires in which to complete his work, and his perfect unconcern at all our solicitations for expedition. Should we send our book to Bradstreet, we may depend upon it being returned to us in about two months. If to Pawson & Nicholson, Philadelphia, three months. If to Robert W. Smith, New-York, or Macdonald, Boston, four months. If to Matthews, *never!*

The cost of binding our book in full crushed levant — and it can make a stately appearance in full dress only — will be about thirty-five dollars per volume, or seventy dollars for the two.[2]

Now, when we come to foot up, we find that,

1 How gratifying this vigilance of the modern binder, amid the indignities perpetrated upon books in former times — an early black-letter fifteenth century quarto on Knighthood labeled "Tracts," or a translation of Virgil "Sermons." The Histories of Troy, printed by Caxton, still exists, with "Eracles" on the back as its title. The words "Miscellaneous" and "Old Pieces" cover many an invaluable work. — *Enemies of Books.*

2 Every owner of a collection of prints knows the amount of ready knowledge necessary in exhibiting them; the vast number of questions he is expected to answer. He must be informed historically, he must know the painter as well as the engraver, have a smattering of their art and peculiarities, a respectable knowledge of the painter's and engraver's life, and their principal works. Unless you possess such knowledge, don't exhibit your prints.

in ready cash, our little elementary folly has cost us just three hundred dollars, which is by no means an extraordinary sum. The question, however, arises: "Is it worth it?" I think it is; for, mark you, we are to credit upon the account two years' pleasure in this refined pursuit, enlarging and expanding the mind, and leaving enduring traces of taste and character, with the entailment of no evil consequences, which would otherwise probably have been spent in greater follies, with none of the culture.

Having now led you through the rudimentary stages of unique book-making, we will review the mighty book-collectors of New-York and its vicinity, with some of the peculiarities and liabilities of their giant productions.

Man has been distinguished from the rest of creation by naturalists, according as his various attributes were presented to them, as "a two-legged animal without feathers"[1]—as "an animal who uses tools"—as "a cooking animal"—and as "a reasoning animal." But, from the standpoint of this evening, I think a designation of quite as universal adaptation would be a *collecting animal.* He makes collections of everything — old books, autographs, coins, armor, firearms, pottery, clocks, watches, walking-sticks, jewelry, snuff-boxes, fid-

[1] "Animal implume bipes."— *Plato's definition of man.*

dles, old stoves, frying-pans, etc.[1] I do not, however, desire to be understood as intimating that there is any special merit, virtue, or genius in mere collecting. It is genius which fabricates from these vast accumulations methods, and history in art, archæology, and ethnology. It was the quarryman, the stone-mason, and the ironmonger who collected the materials for the Brooklyn Bridge, but it was the synthetic intellect of Roebling that hung it in the air.

From my experience with men and collectors of fine books and works of art, I should say that the

[1] Douglas Jerrold, author of "Mrs. Caudle's Curtain Lectures," gives an amusing account of a noble collector of "pump handles" in his book "Men of Character" — "'What is the matter with your arm?' inquired Cramlington with great concern.

"'O, such rare fun last night — never had such glorious fun! Why were n't you with us? Ha! ha! such fun!' and his lordship flung himself back in his chair and shouted with laughter.

"Cramlington, staring with astonishment at the open and injured jaws of nobility, exclaimed, 'My dear Slap, what 's the matter with your teeth?'

"'Had three knocked out last night — here they are, though,' and his lordship produced three teeth, two single and one double, from his waistcoat-pocket; 'brought 'em off safe out of the gutter, and, more than that, left the field with a pump handle — such fun!'

"'Pump handle!' exclaimed Cramlington, 'what, another?'

"'Yes — swore I 'd have it — carried off St. George's last night, that makes ten pump handles in my chamber — glorious fun — must have a dozen.'" *

* There are gentlemen of high intellectual attainments whose entire lives are devoted to the collection and investigation of *Diatomaceæ*. Of this beautiful infusorial silicate, trembling between the animal and vegetable kingdoms, there have been discovered in Europe over 4000 forms, and Asia, Africa, Polynesia, and America will quadruple, probably, this number. And, when we reflect that no organism on this earth presents such a variety and beauty of structure and form, and such richness and grandeur of complexion, we are not surprised at their attractiveness. Their size, it is true, is against them as popular hobbies, varying, as they do, from $\frac{1}{2000}$ to $\frac{1}{8000}$ of an inch. And yet, among the gentlemen mentioned, there are those whose highest ambition it is to possess every variety of this beautiful creature, and whose lives are given over to its accomplishment. The great economic value of this hobby over books and old stoves is apparent, when we consider that over 60,000,000 of these little creatures can be stored away in a lady's thimble.

pleasure does not cloy with possession, like most of the other pleasures or hobbies of this life; there is always a residuum of intrinsic worth or adequacy after the passion has subsided, something solid all the way through, which distinguishes it from other fleeting and hollow pleasure.[1] It does not turn its back upon us in adversity — "it never alienates our friends or embitters our enemies," and never dishonors our morality.

You remember the little girl in "Punch" who, when she discovered that her doll was stuffed with bran, declared everything in the world hollow, and wanted to be immediately put in a nunnery. The wisest man who ever lived — King Solomon — had a like experience. And there are thousands of men who frequented the Prospect Park Fair Grounds and the Sheepshead Bay Racing Park during the past season, in search of pleasure,

[1] We submit, that though we have thus touched on but a very small corner of the subject, we have sufficiently made out our case — that book-collecting really has some solid basis of intelligent interest, that it may legitimately call forth some degree of fervor and enthusiasm, that it cannot altogether be regarded as the pursuit of a mind verging on fanaticism or insanity, and that it must be classed in a totally different category from the taste for old china, old snuff-boxes, old oak chairs, or old swords and daggers. Without such knowledge as the true book-collector generally possesses, and such care and solicitude as he is accustomed to exercise, it is evident, from what we have shown, that we shall be pretty certain to miss something that is best in the works of great authors of past times. And so, also, the most curious information, the most solid instruction, and the most unexpected and interesting insight both into the character, habits, and tastes of men of genius, and into other matters not less important, will often be the reward of that quick scent and taste which the zealous book-collector seldom fails to acquire in the exercise of his pursuit.

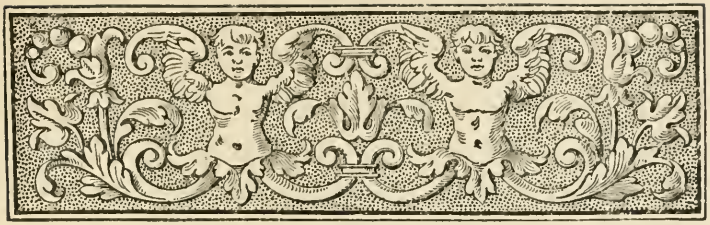
whose experience is very much like that of the little girl in "Punch"—perhaps something worse. It is not my intention, however, to intermeddle with any man's pursuit of happiness; but some of these people so splenetically sneer at bibliolatry as an unproductive and ruinous hobby, and refer to wasted lives so carpingly, that it is a relief to take them at disadvantage when the regrets of a badly invested stake, or the remorse of a "gilt-edged" debauch, or a general and aggregate self-condemnation chance to be on; to pinion them up against the wall, where they cannot escape themselves, label them, and let them volunteer the honest confession that they would have been more morally, more honorably, and more profitably employed in collecting old "frying-pans." I know men who, under my own observation, have grown wonderfully and mysteriously rich. They are liberal, lavish their money upon their families in tawdry finery, and grow more vulgar with every dollar they spend. John Ruskin asks: "What proportion of the expense in the life of a gentleman do books bear to that of horses, dinners,[1] clubs, or

[1] We have the record of three magnificent repasts served at the establishment of Lorenzo Delmonico in New-York: The famous Morton-Peto banquet, at two hundred and fifty dollars a plate; the Robert L. Cutting dinner; and the Grand Swan dinner, so called because on the table was a miniature lake in which swans were swimming. For five thousand dollars Delmonico would take a contract to make fifty people gastronomically comfortable. But these dinners were conducted with an economy bordering upon meanness when compared to some English and French dinners.

theaters?" What the comparative expense in the supply of the library and the wine-cellar?[1] I hope I may be pardoned for this Boswellian digression; it is a tribute due a wounded sensibility.

I now close. I have performed my contract with the Rembrandt Club to the best of my little ability. My sketch — very much like a geological sketch made from the window of a lightning express-train while passing over a country — may not, however, be without a few useful hints concerning the strata about the stations.

[1] "I do not envy any man," says Blades, in "Enemies of Books," "that absence of sentiment which makes some people careless of the memorials of their ancestors, and whose blood can be warmed up only by talking of horses or the price of hops. What an immense amount of calm enjoyment and mental renovation do such men miss! Even a millionaire will ease his toils, his *ennui*, lengthen his life, and add a hundred per cent. to his daily pleasure, if he become a bibliophile; while, to the man of business, with a taste for books, who, through the day, has struggled in the battle of life, with all its irritating rebuffs and anxieties, what a blessed season of pleasurable repose opens upon him as he enters his sanctum, where every article wafts to him a welcome, and every book is a personal friend!"



## CHAPTER II.

JOHN ALLAN. LEONARD R. KOECKER. EVERT A. DUYCKINCK. JAMES LENOX. GEORGE CHAMPHIN MASON. J. CARTER BROWN. JOHN R. BARTLETT. ALEXANDER FARNHAM. H. F. SEWALL. JOHN A. RICE. ANDREW WIGHT. WILLIAM MENZIES. NATHANIEL PAINE.

BIBLIOMANIA (βιβλίομανια), book-madness, as it has been reproachfully called, and which is no madness at all unless, indeed, *Omnis amans amens* be a truthful adage, has been handed down from a great antiquity. It antedates the Christian era. But that phase of bibliomania which is made the subject of this monograph — private illustrating — is emphatically a modern discovery. Its origin does not lie beyond the memory of persons now living. It has no ar-

chæology, no ancient history, no venerable precedents, no primary, secondary, or tertiary — it is all of the most recent quaternary. There was probably in England some slight symptoms of the *malady* during the latter half of the eighteenth century in the illustrating of Granger's "Bibliographical History of England"; and Dibdin also refers to it. In America, however, there seem to have been no incipient stages of the *infection*, no precursors, no embryo state, and no long circuit of evolutionary processes. It appears to have burst out upon the world full-grown and equipped like Pallas Athena from the brain of Jupiter.

The library as an institution has been developmental, and so have art and art collections; there was with them a period of small beginnings. Not so with privately illustrated books. The work of the first American illustrator has not probably been excelled. The vast millions (which will never be footed up) to-day invested in that pleasurable diversion are unprecedented in the history of hobbies; there is no parallel in the world of extravagance. Men who collect books or who collect works of art and virtu are generally men of culture; they bear a small proportion to the mass of the population, and indulge in these luxuries for the love they have for the beautiful. Yet I know men who are collectors of books and paintings, and who love

them, but whose dominant passion is speculation. They possess marvelous knowledge of their values, and hence fortunes are sometimes realized. This applies to books and works of art; no golden visions disturb the slumbers of the private illustrator. The man who illustrates books with the idea of profit will be *left*. You can't *bull* that market. Of the collectors of books and libraries not one in ten thousand attains to the degree of private illustrator, although no man ever became an illustrator who was not a lover of books.

The publication of the catalogue of the great library of John Allan was a revelation to the book-lovers of America. Its vastness and its quality took every one by surprise. Even his most intimate friends had greatly underestimated his accumulations. It has not been excelled to the present time, and as an individual collection, or as representing the labor of one man and one lifetime, it stands preëminent. John Allan and Mrs. Mary Jane Morgan were pioneers, and will long remain unrivaled in their respective departments. It seems to us that as collectors of works of art and virtu they stand alone in their eclecticism. John Allan's collection of illustrated books may be excelled in time; Mrs. Morgan's collection of paintings, in its thorough completeness, will never be.

Regarding him as a collector simply, John Allan was a most remarkable man. Nothing appears to have escaped him; he had the keenest sense for rarities, judging from what he secured, of any man we have ever known; his accumulations covered all the territory from porcelains to Highland costumes;[1] and he was the Nestor of the book-illustrating passion in America. He displayed great judgment and delicacy of taste in the selection and make-up of his illustrated books; they were the work of his own hands, and were to him more than mere vehicles of entertainment — they were articles of faith. His collection first became known to the world after his death in 1864, when it was catalogued for sale by Bangs, Merwin & Co. This great sale, which was the first of its kind in America, appears to have established standards, not only there but abroad, from which to estimate the value of literary and artistic rarities; and the priced catalogue of John Allan's sale (the first ever printed in America) has been consulted as the criterion of values for nearly thirty years.

[1] John Allan was a Scotchman, the son of an Ayrshire farmer, who, becoming discontented with the modest sphere to which Providence had assigned him in his native land, resolved to try his fortunes in the New World, and, accordingly, emigrated to the United States about the beginning of the present century. Taking up his abode in New York city, his inflexible honesty, his industry and shrewd intelligence, always enabled him to obtain lucrative employment. From an humble beginning he accumulated the means to gratify his taste for books. And many years before his death he was known as a collector through the principal book-haunts of Europe and America.— *Bibliopolist.*

The first book we present to our readers is from the Allan collection, and is a book on "Book-madness, or Bibliomania"—a romance in six parts, by Thomas F. Dibdin, extended by illustrations to two volumes imperial octavo, by William Turner, containing two hundred and ninety-seven portraits added by the illustrator, bound in green morocco, extra tooled inside and out, by Charles Lewis, Sr., of London. These magnificent volumes belonged to Mr. Allan and were sold with his collection; they brought $720. . Also, Thomas F. Dibdin's "Bibliophobia," with eighty-eight portraits; and another copy of the same work, both privately illustrated. Also, Dibdin's "Typographical Antiquities, or a History of Printing in England, Scotland, and Ireland," extended to four volumes by illustrations. The thirty-two volumes of Dibdin in Mr. Allan's collection sold for $1200.[1] It was a beautiful set.

Washington Irving's "Knickerbocker's History of New-York, from the Beginning of the World to the End of the Dutch Dynasty," a very difficult book to illustrate, was also in this collection. Into it Mr. Allan had inserted two hundred

[1] Mr. Allan's library consisted of about 7500 volumes, 5278 titles, among which were many Bibles, some in manuscript and vellum of the fourteenth century, Eliot's Bible, Breeches Bible, Gospel of the Four Evangelists, in Saxon and English black-letter, 1571; "Tractatus Verborum," a small tract printed by Wynken De Worde, bound by Mackenzie; the "Byrthe of Mankynde," in black-letter, 1540; and about 100 volumes of scrap-books.

and seventy-five prints and etchings, and he had extended the text to folio. Many of the illustrations were in proof, and all were good impressions. It was an encyclopedia of Knickerbockerian art. This work was purchased by James Lenox (French) for $1250, and now (1880) worthily adorns his noble collection. Also, "A Humorous History of New-York," by W. Irving, extended to folio, one hundred and seven portraits and many other prints added. It fetched $400. There was another copy of the same work in this library, also illustrated.

Doctor Francis's "Old New-York, or Reminiscences of the Past Sixty Years," replete with illustrations, fetched $150. "Life of John Trumbull," in two folio volumes, with one hundred and ten inserted prints, fetched $180. Here also was Irving's "Life of Washington," in five volumes, illustrated by hundreds of portraits and prints; it sold for $275.

We next have the Pickering edition of Isaac Walton's "Complete Angler," with Nichols's notes, extended to four volumes by the insertion of two hundred and sixty portraits, forty-eight head and tail pieces on India paper, besides a number of original drawings. "It was," says Dr. Bethune, "an exquisite book. I have nothing to equal it." It fetched $600. There was another edition,

a large-paper, with Hawkins's notes, sold at this sale.

We now have George Vertue's description of the works of Hollar, illustrated with a great number of Hollar's own engravings and etchings;[1] also John Jackson on "Wood-engraving," extended to four volumes, three hundred and twenty prints having been added; and another copy, extended to four volumes, with several hundred prints; and Chatto on "Wood Engraving," two hundred and seventy prints inserted, extending the one volume to three. There was also Gilbert Burnet's history of "My Own Times," two volumes extended to four, folio, three hundred and twenty-six prints added. It sold for $160. Of this book Johnson said: "I do not think that Burnet intentionally lied; but he was so much prejudiced that he took no pains to find out the truth." The "Life of Humphrey Davy," by Paris, illustrated by autograph letters and portraits of the most eminent literary and scientific men, including Count Benjamin Thompson Rumford, Dr. Samuel Parr, Dr. John Fothergill, Lord Cornwallis, Sir John Herschel, Dr. Ralph Milbank, Sir John Pringle, Duke of Sussex, Sir Edward Horne, Earl Spencer, and others, in two volumes, octavo, was also in the list. Of the "Life

[1] A set of these valuable prints sold at the Tite sale for $340, and a finer set at the sale of Mr. Corser for $700.

of Mary Queen of Scots" there were two copies, both elegantly illustrated with different sets of prints.[1]

Now comes "Robert Burns's Life and Works," by James Currie, bound by Mackenzie, in nine volumes, two hundred and thirty-six portraits and prints, with sixty different portraits of Burns, inserted. These volumes sold for $200. There were nine editions[2] of the Bard of Ayrshire, or "unregenerated heathen," as he calls himself, in this collection, not including the Kilmarnock edition, and all privately illustrated.[3] Also, "Horace Walpole," in seven volumes, which fetched $257. Lord Byron's "English Bards and Scotch Reviewers," inlaid to folio, contained one hundred and forty-five portraits and many other prints, and all the portraits of Byron,[4] forty-four autographs and original letters of Wordsworth, Lamb, Sydney Smith,

1 These went to the collection of J. Carter Brown, of Providence, R. I.

2 There have been one hundred and twenty-nine editions of Burns's works published in London, seventy in Edinburgh, thirty-six in New-York, forty in Glasgow, and twenty in Philadelphia, and about sixty in all other places.

3 The esteem in which Burns is held is evidenced by the sale of his autograph, "Bruce's Address to His Troops at Bannockburn," commencing "Scots wha hae wi' Wallace bled," and signed by "Rob. Burns." This address sold for $100 at the Tite sale in London, 1874. Either Burns must have made more than one copy of this address, or the Tite copy was not genuine, for Robert Thallon, Esq., of Brooklyn, possesses an undoubted original.

4 We missed two of his lordship; one, taken by Cruikshank, representing him in his arm-chair with a fluid suggestive of brandy at his elbow, and engaged in disturbing the equilibrium of the terrestrial globe — in other words, kicking an artificial globe out of the window. There is another which I did not find in this work; it is the apotheosis of Byron and Hook by "Punch."

Fox, Rogers, Gifford, Cobbett, Duke of Portland, R. Payne Knight, Lord Hervey, and many others. This book was gotten up in London by William Upcott, and was purchased by Mr. Allan, and at his sale was sold to Alexander Farnham, of Providence, for $130, and now (1884) is catalogued with Mr. Farnham's collection for sale.

Shakespeare was represented in this emporium of illustrated literature by eleven titles, ninety-one volumes, and all privately illustrated, containing many thousands of prints.

The "Works and Lives" of Pope, Scott, Ramsay, Moore, Campbell, and a great many others, all privately illustrated, were also to be found here, including Gilman's "Life of Samuel Taylor Coleridge," which is worthy of more than mere mention, it being uniquely illustrated by a great many autograph letters and unpublished poems in manuscript in Coleridge's handwriting, besides many other autograph letters of contemporaneous literary men and their portraits.

Coleridge left a great deal of unfinished work. His "Kubla Khan" and "Christabel" were wonderful productions. But he was a man, says Collier, whose life was a succession of beginnings of which he never saw the end. He went to college, but took no degree. He prepared for emigration, but never started. He got married, and left others

to support his wife and children. At twenty-five he planned an epic on the "Destruction of Jerusalem," but to-morrow—to-morrow—to-morrow. And yet there are many great names that we could better afford to spare, and which we could more gladly miss, from the roll than Coleridge. He left no school of poetry, but he left a philosophy.

For bindings Mr. Allan indulged in the luxuries of Tarrant, Bedford, Payne, Mackenzie, Lewis, Matthews, and Rivière. There was a remarkable book about Robert Fulton in this illustrated library. It was a "Treatise on the Improvement of Canal Navigation," exhibiting the many advantages of small canals and boats from two to five feet wide and from two to five tons burden. In it were examples of Fulton's original drawings, water-colors, etc., and autograph letters of Chancellor Livingston, Benjamin West, Joel Barlow, Gouverneur Morris, Andrew Jackson, Count Volney, Pierre Simon La Place, and Gaspard Monge; also newspaper-cuttings from the contemporaneous press. There were one hundred volumes of scrap-books in this collection, and hundreds of other curious things for which no place can be assigned in this monograph.

Mr. Allan was one of the few kind, generous, and simple-hearted men whose life was made happy, beautiful, and worthy of imitation through the enduring qualities of sincerity and truthfulness

by which it was characterized, and his epitaph is not only inscribed upon the memories of the men of his time, his contemporaries, personal friends, but he will be gratefully remembered by every book-lover in this country for generations to come. His name will be long associated with generous reminiscences of the craft. Never was so much attained by one man; for it must be remembered that in his lifetime he had not only brought together this vast accumulation of treasures, but that he had acquired the means, and had also at the same time qualified himself in an art culture which alone could make such a collection possible.

Mr. Allan had also gained many warm personal friends. "Among those," says Bookworm, in Sabin's "Bibliopolist," "who frequented and enjoyed the cultivated atmosphere of his residence in Vandewater street, were Dr. Francis, Verplanck, Duyckinck, Peter Hastie, J. Carson Brevoort, Mr. Lossing, Mr. Putnam, Henry C. Murphy, Dr. L. R. Koecker, Dr. Anderson, the father of American wood-engraving, and others."[1]

[1] The following note, containing some very interesting facts concerning Mr. Allan, and which will explain itself, was written immediately after the first report of this lecture in the "Brooklyn Daily Eagle," in December last:

"PHILADELPHIA, December 11, 1880.
"1520 Spruce St.

"*My dear Mr. White:*

"The newspaper article you were so kind to mail to me, I can assure you, was very interesting to me. I was very intimate with Mr. Allan, mentioned as being one of the first collectors and illustrators in this country.

Before dismissing Mr. Allan, it may be interesting to his admirers to relate an incident which took place on the 26th of February, on the occasion of his eightieth birthday. It was a social gathering at his house, and a surprise to him. His daughter, Mrs. Stewart, was in the secret, and assisted in the preparation. A beautiful and costly scrap-book was presented to him during the evening. On one of the opening pages has since been written, in Mr. Allan's precise handwriting, the story of the presentation; how it was prepared at the expense of his friends, and was to him a most thorough sur-

He died from the effects of a shock received from fright during the bounty riots in New-York, about 1863. I had the pleasure, about seven years before his death, of being one of a surprise party that met at his house to celebrate his eightieth birthday. Among the number were Dr. L. R. Koecker, the late George P. Putnam, Benson J. Lossing, Mr. Menzies, John and Thomas Moreau — in all about fifteen in number. I illustrated his life, written by Jno. B. Moreau for the Bradford Club, of New-York.

"F. J. DREER.

"To G. C. White, 690 Broadway, N. Y."

Besides his books Mr. Allan's collection contained a great number of autograph letters, one of which, a letter of Washington to the New-York corporation, May 2, 1785, fetched $2050. He also had a large collection of engravings, water-colors, and pencil drawings, oil-paintings, and a rare collection of coins and medals, many hundred specimens of minerals, one hundred and seventy-four snuff-boxes,* a large collection of gold and silver

* The passion for collecting snuff-boxes has an antiquity. Frederick the Great indulged in this singular hobby, and when he died his collection exceeded a thousand. The Duke of Richelieu had one for each day in the year. This collection was sold in 1848. The Princesse de Tallard, governess of Louis XV.'s children, possessed a remarkable one. The Fermier-Général Pinon, Vigée the poet, Lablache the singer, and the Prince Demidoff were celebrated collectors. Of more recent date two collections are worthy of mention, the one left by Mme. Lenoir, in 1874, consisting of two hundred and four boxes ornamented with paintings, enamels, and precious stones. The greatest collection of snuff-boxes in this city [New-York] is that of Mr. G. Mannheimer, a gentleman who is otherwise widely known as a collector of paintings. His collection of snuff-boxes is extremely rare, and noted for its historical and intrinsic value.— *The Collector.*

prise. It was presented by Dr. Koecker, in a suitable speech. On the same evening F. J. Dreer, of Philadelphia, presented him with a neat gold stud, faced with a portion of the bell that first announced the Declaration of Independence, July 4, 1776. E. J. Woolsey, of Astoria, L. I., also prepared expressly for the occasion a medal inscribed to Mr. Allan, which was also presented to him.

The page on which was written the statement of which the above is a synopsis was signed by the friends present, in the following order: Leonard R. Koecker, Fred. J. Dreer, Joseph Moreau, John B. Moreau, John Wiley, Benson J. Lossing, J. S.

watches,* silver plate, brooches, buckles, etc., antique china, bronzes, armor, Highland costumes. His collection was not much inferior to the great Hunterian collection of Dr. John Hunter (died in 1783); in some respects it was much superior.†

* Mr. Giovanni Morosina of Riverdale has a large collection of watches, in which a fortune is invested.

Austin Corbin has a mania for collecting chairs and furniture of the Louis Quatorze period, and of the time of Elizabeth, and of the renowned William Wallace.

President Harrison is very fond of bric-à-brac. At his home in Indianapolis he has a very rare collection, among which are some valuable Greek and Roman coins. Another hobby of his is a scrap-book in which he has a copy of every speech he has ever made.— *The Collector.*

† Mr. William B. Astor collects all varieties of old rare china, and is said to have the largest collection of Dresden in the world.

Mr. Pierre Lorillard has a fine collection of meerschaum pipes, which is said to be worth $10,000. One of his pipes is twenty-four inches long, and is a very fine specimen of the old style of Knickerbocker pipe. Mr. Ogden Goelet is another enthusiastic pipe-collector. Some of his pipes are exquisitely carved. He has one that is unique. On the lid is a figure representing St. Nicholas; a figure on the bowl represents Peter Stuyvesant, the old-time governor of New-York; another carving on the bowl represents Wouter Van Twiller, another Dutch governor of New Netherland, and still another representing Van Cortlandt, the first governor of Communipaw.— *N. Y. Recorder.*

Apropos of pipes, I find in my notes, without being able to trace its source, a memorandum of a volume on "Tobacco; its History and Associations: Showing its Solace to King and Beggar," extended to ten volumes atlas folio by the addition of woodcuts, portraits of renowned smokers, chewers, pipes, cigars, snuff, snuff-takers, and snuff-boxes. Here we find Milton and Barrow, the learned Parr, the poet laureate Tennyson, and a host of other worthies.

Phillips, P. Hastie, Wm. T. Davis, Wm. Menzies, E. J. Woolsey, Geo. P. Putnam.

A supper followed, with decorations of flowers, and in the center of the table was a colossal charlotte russe prepared by the celebrated caterer Petler, on which was inscribed in icing, "Illustrated by John Allan, and bound by Doctor Koecker." Here we must close our gossip of one of the most remarkable collections ever sold in America.

Fortuitously the collection of Doctor Leonard R. Koecker, of Philadelphia, succeeds that of his old friend and contemporary John Allan in our sketch. Of private illustrators, Doctor Koecker was one of the earliest in the field, and more than ordinary interest centers upon the old veteran, now over eighty years of age, and still at work, inasmuch as he not only did his own collecting and inlaying, but also his own binding. He spent a long time in the most noted binderies of Paris and London, in his determination to master the secrets of the art. He was the personal friend of John Allan, Irving, Hastie, Menzies, Barlow, and all the old school of book-lovers and illustrators.

The first book in his collection commanding our attention is one illustrated by him as a present to John Allan. It is an English edition (1803) of "The Kisses of Joannes Secundus," a small octavo, which he inlaid to quarto on heavy government

paper. It is illustrated by representative prints of Eisen, Bartolozzi, Moreau, Cochin, Gravelot, Chaffard, Mounet, and others; also original drawings by F. O. C. Darley and Dr. Alexander Anderson expressly for the work. It is bound in full red levant. Mr. Allan highly prized this volume, and at his death his daughter returned it to Dr. Koecker.

Another similarly gotten up book is the "Epithalamium, or Nuptial Song," of Joannes Secundus. It was from the press of Bozane, 1856, and was Number 4, of which only twenty were printed. This difficult book to illustrate contains examples from the burin of Bartolozzi, Eisen, Gravelot, and others. Great care has been taken to secure the most beautiful impressions of the plates. On this book Doctor Koecker displayed his best work in binding. The fly-leaves are illuminated with miniatures illustrating the text; the whole incased in full crimson levant morocco, gilt back, gold borders on side, edges gilt on round, inside of covers lined with drab-green crushed levant inlaid in a Grolier pattern with red crushed levant, and elaborately tooled borders in gold. It is a marvelous work.

"English Bards and Scotch Reviewers," Byron. The only reprint of the fifth edition, containing all the matter expurgated from the other editions.

Inlaid to a quarto, with one hundred and forty-five portraits and other prints inserted; also letters of William Cobbett, Lord Jeffrey, Sir Walter Scott, Thomas Moore, Lord Brougham, Thomas Campbell, Samuel Rogers, and William Gifford. The binding is in the same elaborate style as the last.

The doctor has succeeded in collecting seventy-five prints to illustrate Sterne's "Sentimental Journey," the text of which he has inlaid to quarto. Also, Rufus W. Griswold's "Republican Court, or American Society in the Days of Washington," has been extended to two large volumes by the insertion of two hundred and fifty portraits, head and tail pieces, and some autographs.

Here is also Irving's "Life of Washington," large paper, with full set of proof-prints, and the portrait of the author, with his autograph attached; besides the insertion of upward of twelve hundred portraits of generals and officers, both English and American, about fifty of which are of Washington, with battle-scenes, landscapes, views, mostly proof, many in two states; twenty-five unique sketches by Hamilton and Schuesseler, together with about one hundred autograph letters, extending the original work to ten volumes. This book the doctor considers the *chef d'œuvre* of his collection, and "it will not be finished," says he, "until I am gone."

And now comes Tom Moore's "Odes of Anacreon," the Stockdale quarto edition of 1805. It contains about one hundred and fifty prints, the majority of which have been colored to order by M. Goupil, of Paris, and some by Doctor Koecker himself. This is truly a beautiful book, and has but few, if any, superiors of its class in the country.

The foregoing are a few only of the examples of Doctor Koecker's privately illustrated books; his subjects cover a large field, and are very numerous. Besides his illustrated books, his library contains over three thousand volumes of carefully selected works, including many scarce items in American history, as well as the choicest editions of the most popular English authors.

The late venerable Evert A. Duyckinck, of New-York, the personal friend and companion of John Allan, passed his life in an atmosphere of literature. He founded "The Literary World" in 1847, and published the "Cyclopædia of American Literature" in 1856. He privately illustrated a great many valuable books, all of which are now in the Lenox Library, pursuant to a provision of his will. Among them are Duyckinck's "Cyclopædia of American Literature," extended from two to eight volumes by the insertion of hundreds of portraits, many valuable autographs, and some views; inlaying done by Moreau; bound by R. W. Smith.

"The Pursuits of Literature, a Satirical Poem," etc., by T. J. Mathias, extended from one to three quarto volumes. Henry T. Tuckerman's "Artist Life, or Sketches of American Painters," extended from one to two volumes. "Scribleomania, or the Printer's Devil's Polychromicon," extended from one to two volumes, with characteristic illustrations. There are ten large scrap-books of proofs of Doctor Anderson's wood-engravings from the original plates. W. Irving's "Sketch Book," extended, by the insertion of portraits, views, and original drawings, to three volumes; inlaid by Moreau; bound by R. W. Smith.

Also, a "Collection of Facts and Documents Relating to the Death of Major-general Alexander Hamilton," 1804; illustrated by many portraits, with all the known portraits of Hamilton, autograph letters, views at Hoboken, drawings, clippings from contemporaneous newspapers, and much other interesting matter on this subject, in one thick folio volume. The amount of material deposited by Mr. Duyckinck in this library was very great; there were over one hundred privately illustrated volumes, many portfolios of portraits, views, sketches, and drawings; many scrap-books, and other valuable historical souvenirs difficult to be described here.

There is an extra-illustrated copy of "The Pursuits of Literature" in this library, in four folio vol-

umes, attributed to Mr. Lenox. It is a noble book. Also another, being "An Essay on the Summer Entertainments in the Neighborhood of London," by Humphry Quearmoode, 1750. It is illustrated by one hundred and seventy-eight extraordinary prints, many very curious old mezzotints, engravings, and etchings. Humor and Folly are impersonated here. Among the full-length portraits there is one of Miss Chudleigh, Duchess of Kingston, and a proof-print of the notorious Mrs. Cole, and many other beauties. This book also belonged to Mr. Lenox.

There is quite a remarkable book, extra-illustrated, in the Drexel Musical Library (a department in the Lenox). It was illustrated by Mr. Joseph W. Drexel. It is "Memoirs of Music." Also "Hon. Roger Smith," by Edward F. Rimbault, LL. D., F. R. S., London, 1846, one volume, inlaid to quarto, and illustrated by two hundred additional portraits, engravings, autographs of musical composers, manuscript music, title-pages of music, etc. Dr. Rimbault was the author of several important works on music, among which was "Bibliotheca Madrigaliana," also to be found in this collection.

There is another work here that ought not to be passed over in silence. It is "Reminiscences of Newport, R. I.," illustrated by the author, George Champhin Mason, and presented to the Lenox

Library; one volume, extended to six stout folios by the insertion of hundreds of portraits, autograph letters, and views concerning the early and modern history of Newport.

It was our original design in this monograph to limit researches to the city of New-York, but such a glorious field opens before us outside of the metropolis that we have resolved not to entirely expatriate, simply for geographical reasons, all of those admirable collections, some of which are the most remarkable in the country. For instance, the library of J. Carter Brown, of Providence, which consists of eleven thousand volumes, and has an estimated value of nearly $200,000. It is specially rich in privately illustrated books. We instance Irving's "Life of George Washington," extended to ten stout volumes by the addition of over one thousand prints; also Marshall's "Washington," in ten quarto volumes; Louis Adolphe Thiers's "French Revolution," in large paper, extended to ten volumes. These volumes contain many hundreds of fine portraits in proof and on India paper.[1] Also, James Boswell's "Life of Samuel Johnson," the first quarto edition, extended from two to six volumes, with one hundred and seventeen portraits of Johnson; this

[1] Among which are Robespierre, George James Danton, M. Elie Gaudet, Jean Baptiste Clootz, Thomas Paine, Camille Desmoulins, Jean Pierre Brissot, Bertrand Barère, Jean Paul Marat, Charlotte Corday, Antoine Merlin de Thionville, Madame Roland, Jerome Petion, Philippe Merlin de Douai, and many others.

is the largest collection known. Leslie, the English collector of "Johnsoniana," had only ninety-eight. Also, "The Johnsonian," the large-paper extended from one to three volumes; this book is the delight of collectors. And then Thomas F. Dibdin's various bibliographical works, on large paper and illustrated. The "Tour in Germany" is extended from three to six volumes. Then come "Old Faithful," Isaac Walton's "Angler," and the "Decameron," with over five hundred inserted portraits. Oliver Cromwell, Nell Gwynne, and John Hampden.[1] "Mary Queen of Scots," of whom there were two lives, one by George Chalmers, and the other the new life (by Petit), each in two quarto volumes and both elaborately embellished, having more than forty different portraits of the unfortunate Mary. There are also Queen Elizabeth, and Sir Philip Sidney, the most brilliant luminary of her reign, and about two hundred others.

It would accord with our tastes to enter more completely into a detail of this wonderful literary repository, but time and the nature of the collection will not permit us consistently so to do. We

[1] John Hampden and his party, of whom were John Pym, William Fielding, Archibald Campbell, John Graham, Oliver Cromwell, Edward Sackville, Robert Glenville, William Harvey, M. D., and Sir Bevill Glenvil, were a power in England. Hampden has been compared by Macaulay to Washington. Hampden and Cromwell at one time had taken passage to America. The ship was ready to sail when the order of permission was revoked by the council.

therefore refer the curious on this subject to the "Bibliographical History" of this library, by Hon. John R. Bartlett, in four volumes royal octavo, the most complete ever prepared on this continent, only fifty copies of which were printed for circulation. The first two volumes sold at auction in Leipsic, 1873, for $130 each, to the learned Russian, M. Sobolewski.

In the bindings of Mr. Brown's library are represented the names of Hayday, Bedford, Petit, Lortic, Matthews, and others.

Mr. Bartlett, also, has a large collection of extra-illustrated books, among which is Bryan's "Dictionary of Painters," extended to ten volumes, with its two thousand inserted portraits of painters and specimens of their works; also, James Parton's "Life of Franklin," in four imperial octavo volumes; Jeremiah Holme Wiffen's "Memoirs of the House of Russell" (Wiffen was translator of the poems of Garcilasso de la Vega), with nearly two hundred portraits; also, Mr. Bartlett's own "Memoirs of Rhode Island," extended to two bulky quartos, and enriched with two hundred engravings, portraits, and scenes of battles. Before leaving Mr. Bartlett's collection of extended books, reference must be made to Albert Gallatin's "Peace with Mexico," published in 1847, with many letters addressed to Mr. Gallatin upon the

subject of the work in hand, with a vast number of newspaper clippings — the whole forming a rich mass of material concerning the Mexican war — and reminiscences of Mr. Gallatin, which were probably the foundation of the work afterward published by Mr. Bartlett, entitled "Reminiscences of Albert Gallatin."

There is an attractive collection of books, consisting of about five thousand volumes, belonging to Mr. Alexander Farnham, of Providence.[1] It contains many privately illustrated works, as Irving's "Life of Washington"; Samuel Rogers's "Pleasures of Memory," a delightful book by a man who did nothing rashly; "The Print Collector," Maberly; "Life and Letters of Washington Irving"; "The Task," by William Cowper, "Bard of Olney," inlaid to quarto, and illustrated with a great many proof-prints, autograph letters, etc. Lord Byron's "English Bards and Scotch Reviewers." This is the work gotten up by William Upcott, of London, a man famous for his love of literary rarities; it was in four folio volumes, and subsequently belonged to John Allan, at whose sale Mr. Farnham purchased it. William Dunlap's "History of the Rise and Progress of the Arts of Design in the United States," ex-

[1] The library of Mr. Farnham was sold by George A. Leavitt & Co., in 1884, four years after the preparation of this article. The books were dispersed.

tended from two to four volumes. All of the above-named extra-illustrated works were purchased at the Allan sale. We are not aware that Mr. Farnham did any illustrating on his own account. And while we extol the achievements of the private illustrator, we would by no means underestimate the services to literature of the man who collects and stores these literary monuments. It is through such means that we may hope vast quantities of the most valuable material will eventually find a resting-place in some of our public institutions. The Lenox Library has already become the depository of incalculable historical wealth, where, we trust, it is safe from the hand of vandalism.

The great services rendered by Mr. Farnham were in the field of bibliography. In the make-up of his library, such was his knowledge of books that he made no mistakes; they were of the finest and rarest editions.

We give below a synopsis of the privately illustrated books of H. F. Sewall, of New-York; the list, which is here given with but little detail, embraces a very interesting class of books, and only those illustrated personally by Mr. Sewall. His books purchased already illustrated are not included.

S. Spooner's "Dictionary of Artists," two volumes, large paper, New-York, 1865, extended to

twelve, and illustrated by the insertion of twenty-eight hundred and fourteen engravings, drawings, and photographs, consisting of many portraits. Bound in russia, extra, leather joints, by R. W. Smith.

Michael Bryan's "Dictionary of Painters and Engravers," two volumes, London, 1816, extended to ten volumes by the insertion of nineteen hundred and ninety-eight engravings, many valuable pieces among them. Levant, R. W. Smith.

Thomas Wilson's "Catalogue Raisonné of an Amateur of Ancient Prints," extra-illustrated by two hundred and six eminently appropriate prints, many of which are very fine and all in superb condition. Bound in levant by Aitken, London. Another copy of the same work, one hundred and sixty prints added.

"L'Œuvre Complet de Rembrandt," with etchings and woodcuts by L. Flameng and others, Paris, 1865, extended by the addition of one hundred and thirty-five prints, comprising original Rembrandt etchings and copies, formed a part of this library; also, another copy of the same work, a revised edition, Paris, 1873, with two hundred and one prints inserted, seventy original etchings of Rembrandt included, bound by R. W. Smith, New-York; also, "Rembrandt and his Works," by John Burnet, with one hundred and twenty-six

illustrations, and some original etchings by Rembrandt inserted.

Here was also "The Life of Joseph M. W. Turner and his Works," by Burnet and Cunningham, quarto, London, 1852, with one hundred and twenty-four extra illustrations, consisting of portraits and prints by and after Turner.

Also, "The Passio Christi" of Albert Dürer, the thirty-seven woodcuts of the smaller passion reproduced in facsimile, and edited by Mr. Prime, extra-illustrated by the addition of all the original woodcuts and a great number of other illustrations, prints by Dürer and others; also Henry Cole's reproduction of impressions from the original blocks, with the text all inlaid to match.

Thomas F. Dibdin's "Bibliomania," American edition, one of forty copies, quarto, one hundred and seventeen inserted illustrations; also, "Bibliophobia," London, 1832, one hundred and thirty-six extra illustrations; also, "Tour to the North of England and Scotland," two volumes extended to three, London, 1838, one hundred and twenty-seven illustrations; also, "Library Companion," second London edition, 1825, extended to two volumes by the addition of two hundred and twelve prints; also, "Tour in France and Germany," two volumes extended to three, three hundred and six prints inserted — all bound by R. W. Smith. "Memorial

of John Allan," illustrated by seventy-one inserted prints. "Memoirs of Edward Everett," 1865; seventy-five copies only; eighty-four prints inserted. "John Trumbull's Autobiography, Reminiscences, and Letters from 1756 to 1841," with designs by the author, extended to two volumes by the insertion of one hundred and sixty-four extra prints. "Memoirs of Anthony Van Dyck," by W. H. Carpenter, and descriptive catalogue of his etchings; a presentation copy to A. Cooper, R. A.; illustrated with a set of the portraits etched by Van Dyck, nearly complete, and numerous other portraits after him — one hundred and sixty-eight in all. "Iconographie de Antoine Van Dyck," by Fr. Wiberal, illustrated by portraits and etchings of Van Dyck, and a number of his from the "Centum Icones"—one hundred and nine. "Pursuits of Literature," T. J. Mathias, London, 1812, large paper, extended to two volumes by the insertion of four hundred prints, mostly portraits. Another copy, extended to folio, illustrated by three hundred and seventy very fine prints. "Annals of the English Stage," Dr. Doran, extended to six volumes by the insertion of seven hundred and twenty-eight portraits, views, etc.; bound by William Smith, New-York.[1]

[1] There are few books which present greater attractions to the illustrator of the drama than this chatty work of Dr. Doran on the English stage; certainly no book has been so often illustrated. The greatly advanced price

Also, "Catalogue Raisonné of the Prints of Hans Sebald Beham" (W. J. Loftie), extra edition, illustrated by eighty-six of his original ancient prints. "Catalogue Raisonné d'une Collection de Portraits gravés par et après Antoine Van Dyck," illustrated by fifty-six portraits after Van Dyck, bound by Pawson & Nicholson; also, "Memoirs of Anthony Van Dyck." "Catalogue Raisonné de toutes les Estampes de Rembrandt" (Adam Bartsch), extra etchings, mostly by Rembrandt; Vienna, 1797. "Catalogue Raisonné de l'Œuvre de J. G. Wille" (Chas. Le Blanc), twenty-five prints by Wille inserted; Leipsic, 1847. Philip Gilbert Hamerton's "Etching and Etchers," extended to two volumes by the insertion of three hundred and sixteen appropriate prints, many in a very fine state. All the above are beautiful specimens of privately illustrated books.

Mr. Sewall has also privately illustrated "Vie et Ouvrages de Jacques Callot," *augmenté* by one hundred and sixty-four prints by and after Callot. Dr. John W. Francis's "Old New York," extended to three volumes by the addition of five hundred and thirty-six prints. Irving's "Life of Washington,"

of dramatic prints, compared with ten years ago, must retard the future illustration of dramatic works; for illustrators are already beginning to hesitate before embarking in these enterprises. A five-volume edition of this book, with seven hundred prints added, sold in the Daly sale about twenty years ago. It cost its owner nearly five hundred dollars; the same work illustrated to-day would cost twenty-three hundred.

extended to five volumes. Samuel G. Drake's "History and Antiquities of Boston," extended to two volumes. James Boaden's "Shakspere Portraits," one hundred and eighty prints. "Life and Death of Cardinal Wolsey," by Park. "The Croakers," Drake and Halleck. Lossing's "Hudson," two hundred and sixteen illustrations, extended to three volumes. "English Bards and Scotch Reviewers," Byron. Duyckinck's "Cyclopædia of American Literature," large paper, one hundred and sixty illustrations. "Life and Works of Albert Dürer," Scott, extended to two volumes; another, Paris, 1878, Thausing, extended to three volumes, three hundred and four prints. "Madame Reidesel," fifty-one prints added. "Trip of the Oceanus," with fifty illustrations. Three copies of the Maberly "Print Collector," including the large-paper of the Hoe edition, extended to two volumes, three hundred and twenty prints added. "Henry Laurens's Correspondence"; "Memoirs of James W. Wallack"; W. S. Baker's "American Engravers and Their Works"; "Engraving and the Early History of Engraving," by Ottley. This by no means exhausts the list of Mr. Sewall's privately illustrated books. The above are only those of his own illustrating. One remarkable and admirable feature to us is the moderation which pervades the whole collection in the number of

prints to the volume. Mr. Sewall has kept thoroughly within good taste. In many instances, rather than overload his volumes, he has duplicated the work. *Cave hominem unius libri*, says the Latin proverb, which inferentially is to say that the man of many may be trusted.

It would be an endless task to point out every latent beauty, every unnoticed elegance which characterizes this unique collection.

There was also the library of John A. Rice, of Chicago, which ranked as one of the finest collections of books in America,[1] with its nineteen-hundred-and-twenty-dollar Dibdin, in six thick volumes, bound in olive morocco by Lewis, of London,[2] and purchased by an unknown lady of Massachusetts. Also, "Spooner's Dictionary, a Biographical History of the Fine Arts," two volumes extended to ten quarto by the insertion of over one thousand engraved portraits, with many other prints and etchings. This work was prepared in

[1] It was sold in New-York, 1870. There were 2687 titles in the catalogue; the aggregate of the sale was $42,262.69.

[2] "A Biographical, Antiquarian, and Picturesque Tour in France and Germany," by Thomas Frognall Dibdin, F. R. S., S. A. This was a wonderful book, 3 volumes, royal octavo, large paper, enlarged to six very thick volumes, beautifully bound in the best style of Charles Lewis, in olive morocco, beautifully tooled inside and out, vellum linings and fly-leaves. It contained numerous portraits, prints, vignettes, all choice proofs, with an extraordinary series of prints in various stages of engraving, and the same print very frequently in two, three, and four different states — viz., etchings, unfinished proofs, proofs before the letters, proofs upon India paper, and impressions after the plates were canceled, with the faience print colored after the original drawing. It has also the series of groups illustrating the

London; it sold for $700, and was purchased by the same lady, who modestly confesses to slight symptoms of bibliomania. Likewise the "History of the United States Navy," by J. Fenimore Cooper, in two volumes. There are two sets of this last work. Nothing can exceed the magnificence of a little volume, by Schuyler Hamilton, entitled "History of the National Flag," inlaid to quarto and containing sixty-nine inserted prints, many proofs on India paper, with a great variety of designs for flags and for the great seal, bound in green levant by Pawson & Nicholson. Also, "Memoirs of Lieutenant-General Winfield Scott, LL. D.," written by himself, 1864. This elegant book, of which one hundred copies only were printed, is illustrated by seventy rare prints, inserted; bound in half red levant by Matthews; it fetched $87.50. Irving's "Washington," five volumes, quarto, extended to ten, with forty-five different portraits of Washington, bound

physiognomy, manners, and character of the people of France and Germany, by G. R. Lewis, 60 prints, proof, upon India paper, with numerous duplicates, in various stages of engraving, some of which were altered, and a privately printed statement respecting the prices he charged for the sketches and drawings for this work, which was afterward suppressed. It contains upward of one hundred and thirty-five original drawings, by the following eminent artists: Two in colors, by N. Bevin; 27 in colors, by T. Bury; one in pen and ink, by Correy; one in pencil, by Dr. Dibdin; 7 in colors, by B. Ferry; 6 in colors, by G. Jones; 22 original tracings, by G. R. Lewis; 2 in colors, by T. Mercer; 6 in colors, by J. P. Neale; 15 in colors, by W. Price; 32 in colors, by A. W. Pugin. Also, 230 portraits and etchings. This book was formerly the property of Sir George H. Freeling, Bart., London, and he was over twenty years in gathering the material, sparing neither labor nor expense to make it the finest book in existence. — *Rice Catalogue.*

in blue morocco (more fully described in the Andrews Collection, of which it once formed a part), sold for $980. Here was also Duyckinck's "Cyclopædia of American Literature," extended to five volumes, with two hundred and ninety-seven portraits, views, and autographs inserted, in half brown morocco; it fetched $312. Joel Barlow's "Columbiad," with many prints, crushed levant, by Bedford, fetched $145. "English Bards and Scotch Reviewers," fifty rare prints on India paper inserted. Jared Sparks's "Life of Washington," two volumes, one hundred and fourteen prints, inlaid by Trent, $76. James Wynne's "Private Libraries of New-York," large paper, one hundred and three scarce prints, mostly proof, inlaid by Trent, $176. Dr. Doran's "Annals of the Stage," two volumes extended to five, six hundred portraits, covering a period from Betterton to Mathews. "Irvingiana, a Memorial of Washington Irving," large paper; all the prints are India proof; also, a manuscript page in Irving's own hand. "Rabelais," four volumes, seventy-five prints added. "The Croakers," fifty-three prints, many very rare. This library, with its three hundred privately illustrated books, sold for $42,000 — a deficit of many thousands of dollars on its original cost. Among the binders are David, Bedford, Pratt, Lewis, Matthews, Bradstreet, Smith, Pawson & Nicholson.

The library of Andrew Wight, of Philadelphia, deserves honorable mention. It was in many respects a remarkable collection. It contained Irving's "Washington," extended to ten volumes by the insertion of fifteen hundred illustrations, one hundred and fifty-one portraits of Washington, sixty-two of Franklin, and eighteen portraits of Washington Irving, autograph letters of Irving, R. Morris, Jefferson, Hamilton, Adams, and Lafayette (unbound), sold in 1864 for $775. Here was also Edward Everett's "Life of Washington," illustrated.

This beautiful set of "Washingtoniana" was supplemented by Sanderson's "Signers of the Declaration of Independence," in nine volumes, royal octavo, said to have been the finest copy ever sold; also, another copy of the same work, extended to nine volumes. Also, a "Biographical History of England," in six volumes, with three hundred prints inserted. This famous book was the first book known to have been privately illustrated. It was the work of James Granger, the Vicar of Shiplake, in 1769, from whom sprang the present race of grangerites. "Complete Angler," Bethune, one volume extended to two, illustrated by one hundred and forty-nine portraits and five autograph letters of Dr. Bethune.

Mr. Wight also illustrated Clarendon's "Rebellion," extending it to ten volumes.

Nor must we slightingly pass over the now dispersed library of William Menzies, Esq., of New-York, sold in 1876, by Joseph Sabin, at Leavitt's auction-rooms. The superlative adjectives employed by Mr. Sabin in the catalogue of this unrivaled collection are enough to make one's brain swim. There was the Irving "Life of Washington," extended from five to ten volumes, and with the manuscript of "Guilford Court House," Chapter XX., in the handwriting of the author, making another volume, and Tuckerman's "Character of the Portraits of Washington" another — in all, seven volumes, extended to twelve, with seventeen hundred inserted illustrations, mostly proof, two hundred and twenty-two of which were portraits of Washington, and sixty-two water-colors and drawings of the various headquarters of Washington, besides ninety-eight autograph letters — ten of Washington. The binding is by Matthews, in green morocco, beautifully tooled outside from designs made expressly for the work, with watered-silk linings, morocco joints, etc., and cost alone $900. It is said to be a masterpiece of the binder's art. This wonderful book sold at the Menzies sale, in 1876, for $4080, and is now in the possession of a New-York collector. No amount of money could duplicate this work.

Here was also the sumptuous Abbotsford edition of the "Waverley Novels," large paper, extended

to twenty-four volumes by the insertion of three hundred and fifty additional illustrations, consisting of a complete unlettered India-proof set of Scott's female characters issued for the edition of 1829; also, complete set of genuine proofs before issue for the edition of 1852; complete set of Finden's landscapes before issue; complete set of Scott's historical portraits, India proofs; illustrations to Kenilworth, complete India proof, with Lodge's portraits and others, bound in green levant by Matthews. It sold for $850; William Dunlap's "History of the Rise and Progress of the Arts of Design in the United States," two volumes extended to six, with rubricated titles and India-proof vignettes. The portrait of nearly every prominent American artist mentioned in the book has been inserted; also engraved specimens of their work. The illustrations exceed five hundred. It fetched $318. As complements to the above are Thomas A. Cummings's "Historic Annals of the National Academy of Design, New-York Drawing Association," etc., with thirty-five colored illustrations inserted, making two beautiful volumes, and Bailey's "Records of Patriotism," one volume extended to two, seventy-four prints inserted.

This library contained also Walton's "Complete Angler"; Dr. Francis's "Old New-York," large

paper, one hundred only printed, extended to four volumes by the addition of five hundred illustrations, portraits and views of which two hundred are proofs, India proofs, and proofs before letters, several private plates from water-color drawings. It fetched $240. "The Works of Benjamin Franklin," ten volumes, with one hundred choice illustrations, six very rare portraits of Franklin; also, "Franklin's Letters," only ten printed, with twenty-five proof portraits inserted. Charles Knight's "Pictorial Shakspere," extended to nine volumes, with five hundred and thirty portraits and views inserted, all of which are proof, India proof, and proof before letters, bound by Matthews. These volumes sold for $252.[1] "Life and Works of Robert Burns: an Essay on his Genius and Character," by Professor Wilson, 1852, with autograph manuscript of Burns inserted, one hundred portraits and views, including a proof set of Stover and Greig's views; also a set of the illustrations to Currie's "Burns," numerous India-proof vignettes, head and

[1] No pretensions are made toward giving the pedigree of illustrated books in this treatise, except where present owners have volunteered it. It would be quite unpleasant to trace a gentleman's prized books through a series of owners, speculators, and sales of assignees or executors (an easy thing to do). In refusing to do this, I am aware that I am open to the charge of describing the same book more than once, which has been done in one or two cases, and which cannot be avoided without breaking faith with those who have kindly permitted the use of their names and libraries. Our list is made up generally of the names of gentlemen who have done their own work, and yet we must confess that there are many owners of fine collections who have "plowed with Samson's heifer"!

tail pieces mounted by Trent; the original manuscript of the "Elegy on the Year 1788"; also an occasional poetic effusion written and signed by Agnes McLehose, the Clarinda of Burns; autograph note of Allan Cunningham. It fetched $130. "Washington Irving's Life and Works." "Blennerhassett Papers," embodying private journal of Harman Blennerhassett and hitherto unpublished correspondence of Burr, Alston, Comfort Tyler, Devereaux, Dayton, Adair, Miro, Emmet, Theodosia Burr, Alston, Mrs. Blennerhassett, and others; sixteen of the rarest portraits inserted. Horace Walpole's "Anecdotes of Painters." The last is in five volumes, Major's large copy, containing in addition the series of India-proof engravings, and a duplicate set of one hundred and seventy pieces, all artist's unlettered proofs, of which only six sets were taken and all for presentation. This is the only set ever sold in America. "In the good old times of the Bibliomania, this work would have walked of its own accord into the mahogany bookcases of the London collectors." (Dibdin.) Cadwallader Colden's "Life of Robert Fulton," autograph letters and forty engravings; also, James Parton's "Life of Andrew Jackson," two volumes, four autograph letters of Jackson and ninety prints inserted; George W. Custis's "Recollections of Washington," one vol-

ume extended to two, ninety prints added; "Life of Thomas Jefferson," by H. S. Randall, three volumes, with ninety illustrations; "Memoirs of De Witt Clinton," by Dr. Hosack, one volume extended to two by inserting over one hundred portraits and views, India-proof, including seven portraits of Clinton, autograph note signed. John Sanderson's "Biographies of the Signers of the Declaration of Independence," extended to nine volumes imperial octavo. This book was from the Andrew Wight collection; it was the Philadelphia edition of 1820–27. Also another copy of the same in nine volumes, with one hundred illustrations, first proof and India-proof, inserted; and still another copy in nine volumes, the Conrad edition of 1852, with sixty-four illustrations, and Brotherhead's "Residences of the Signers."

There was also a volume of autograph letters, notes, circulars, and documents, with some portraits of the signers in quarto, bound by Bedford. It contained a complete set of autograph letters by the signers, embracing sixty-four manuscript letters and twenty-nine portraits, with rubricated title and table of contents. This is a very valuable collection; it fetched $290, much under its value (1876). Also, "Life of Major André," by Winthrop Sargent, with fifty-six inserted illustrations, thirty of which are proof; portrait of Miss Sneyd, by

Hopwood, proof; one in tint by Bartolozzi, proof before letters. Mrs. Mercy Warren's "American Revolution," three volumes, with portraits of Tarleton and Lafayette in proof, and about one hundred and forty contemporaneous prints inserted. John Frederick Schroeder's "Washington," and many other works on American biography and history, including William H. Prescott's "Biographical and Miscellaneous Essays." Alexander Garden's "Anecdotes of the American Revolution," large paper, by Thomas W. Field. All sumptuously illustrated. No space or time at our command would be sufficient to give in detail the Americana of this wonderful collection. "Briefly," says Mr. Sabin, "this Americana has not been excelled in attractiveness or importance by that of any other collection ever offered for sale in this country."

The collection of Thomas F. Dibdin's works consists of fifty-three volumes, with over two thousand high-class illustrations. Never were so many proof, India-proof, and proof before letters brought together to adorn one work. This extraordinary collection of Dibdin has been made at a vast expense in time and money. Only years of diligent research and waiting could accomplish this work. Another such will probably never again be brought together. The binding, which is by Matthews, is in half crushed olive-brown levant, and is faultless.

No description of this wonderful set of books within the province of this monograph could furnish any adequate conception of its magnificence.[1] It sold for $1794.

It seems that we shall never reach a point where we can dismiss *this* inimitable collection of illustrated works. Now comes Sir John Froissart's "Chronicles of England, France, and Spain." It is the first illustrated copy of this work we have yet seen. It contains seventy-two illustrations in gold and colors of the first issue published at $60. Sir Walter Scott, in his "Tales of My Landlord," asks, "Did you ever read Froissart?" "No," said Morton. "Then I have half a mind," said Claverhouse, "to contrive to have you sentenced to six months' imprisonment in order to afford you that pleasure."

"I rejoice to have met Froissart," said Gray, in his letters; "he is the Herodotus of a barbarous age. Had he been as good a writer it would have secured him an immortality."

"The condition of these books throughout," says Mr. Sabin, "is all that the most exacting and tasteful collector can desire." The slightest blemish was

[1] Among the more prominent buyers at this sale was Joseph J. Cooke of Providence, whose purchases amounted to nearly one-fourth of the whole. Next in importance and in amount were those of Joseph W. Drexel, most of which were purchased for him by H. B. Fisher. The purchases of J. Sabin and Sons were made for various gentlemen who could not attend the sale, or did not desire that their names should be made pub-

always a cause for rejection, and as very nearly all of them are bound by the best English, French, and American binders, including the names of Roger Payne, Bedford, Pratt, Mackenzie, Hayday, Lortic, Henderson, Bauzonet, David, Matthews, Bradstreet, and Smith, their state, internal and external, is unsurpassed by that of any similar collection which has ever passed under our notice. The privately illustrated books, with a few exceptions, did not fetch thirty per cent. of their cost.

The dispersion of a great library, which has cost so much money and so many years of patient research and waiting, is always a thing to be deplored; but that it should be sacrificed for less than half its value adds much to our regret. One consolation offers in the present case, however: nearly all the valuable historical works have been retained in the great libraries of American collectors. The heaviest purchasers were J. W. Drexel, E. G. Asay, R. W. Stuart, H. C. Murphy, Brayton Ives, S. W. Phœnix, John R. Bartlett, Fisher Howe, and a few others.

The mutability of private libraries is not calculated to inspire the highest enthusiasm in the book-lover. A retrospection of the history of great private

lic, or preferred experienced dealers to execute their commissions. Among the gentlemen of New-York were, Mr. R. L. Stuart, Mr. Fisher Howe, and Mr. S. W. Phœnix. Many of the rarities go out of the city, mostly to Mr. E. G. Asay of Chicago; some to Mr. Robert Clarke of Cincinnati; others to the Library of Congress, also to the State Department at Washington. Certainly two-thirds of the library goes to other localities.—*Bibliopolist.*

libraries is not a cheerful one. To us, who have memorized the career of many from small beginnings to famous collections, and have attended their sale and dispersion — their fragments going to swell the magnificence of some other great collection, which in its turn we have also seen swept away — from this view there seems but little consolation in amassing books. It is sad to trace the vicissitudes of some of these princely volumes, for which we have an almost criminal affection, as they pass from one distinguished bibliophile to another. They come from Europe to America, and they go from America to Europe, and seem never to attain rest until they find it in some public institution.

Mr. Nathaniel Paine of Worcester, Massachusetts, has in his library many illustrated volumes of the greatest literary and historic significance. It is his custom, where it has been impracticable to do more, to add portraits of authors to their works. Mr. Paine has illustrated Spooner's "Bibliographical History of the Fine Arts," originally in two volumes, extended to nine by the insertion of about eight hundred portraits of artists. Over one hundred of these portraits are by noted French engravers of the eighteenth century. Besides the portraits are many engravings illustrating the works of the artists mentioned. Each volume has a unique illuminated title-page made by the owner.

The most extensive work of Mr. Paine in extra illustrating is the large-paper edition of Irving's "Life of Washington." It is still incomplete; when finished it will consist of eleven volumes, four of which have been bound, and additions are still being made to the others. The number of illustrations now exceed one thousand, exclusive of autograph letters and documents of Washington, George II., Governor Shirley, Lord Amherst, Lord North, George IV., Patrick Henry, General Stark, and others. There are fifty portraits of Washington, several of Franklin, portraits of the generals and statesmen of the revolutionary period, besides views of battles and the various headquarters of Washington. The last volume will be devoted to miscellaneous matters, such as woodcut portraits of Washington, postal and revenue stamps with head of Washington, badges, and other memorials.

Mr. Paine has illustrated George H. Preble's "History of the American Flag," a unique and very interesting work; also "Life and Letters of George Ticknor": the last has about one hundred portraits added; James T. Field's "Bibliographical Notes and Personal Sketches"; also William Linton's "History of Wood Engraving." "Early Paper Currency of Massachusetts," Mr. Paine's own work, has been illustrated with portraits, examples of early paper-money, and autographs:

this is a unique and extremely interesting work from an historical point of view; also two or three volumes of "Worcester History," which have been extended by the insertion of portraits of old residents, views of old buildings, maps and plans; another work in three volumes, consisting of "Notices" by Thackeray and others of George Cruikshank, to which Mr. Paine has added over one hundred sketches and prints by that eminent caricaturist, many of which are extremely scarce.

One of the three large-paper copies of General Charles Diven's oration at the Centennial Anniversary of the battle of Bunker Hill. This has been extended to a thick quarto by the insertion of portraits of persons and scenes mentioned in the address. But the most prized books in Mr. Paine's collection are two volumes entitled "Autographs, Letters, and Portraits of the Signers of the Declaration of Independence." These volumes contain autograph letters, documents, or signatures of all but nine of the signers, eighteen with autograph letters signed. Portraits of all the signers obtainable have been inserted. In the first volume is an "Historical Monograph" of the thirteen original States, and biographical notices of the signers, with a finely printed copy of the Declaration itself. The volumes are bound in full Turkey morocco, with specially illuminated title-pages.

A late addition to the extended volumes is Lester Wallack's "Memories of Fifty Years," to which have been added several portraits of actors, and autograph letters of Wallack, Tyrone Power, and Charles Kean.

Other illustrated magazine scrap-books are Ropes's "Portraits of Napoleon," "Literary Life in the United States," and several magazine articles on "Washington," "Mount Vernon," and kindred subjects. There are also dramatic articles from various magazines, to which have been added portraits of actors and actresses.

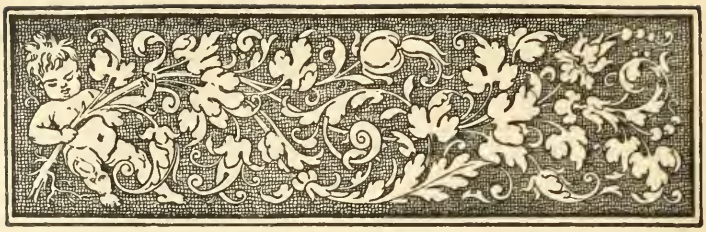
A series of these scrap-books in five volumes contain articles on "Lexington," "Concord," "Bunker Hill," and "Bennington." They are all neatly bound and have pen-and-ink title-pages.

Besides his privately illustrated books, Mr. Paine has a large library of miscellaneous works. He is fond of antiquarian research, is a scholar and an author.

Among privately illustrated books on American history, biography, and literature those of Thomas Collier of New London, Connecticut, although not numerous, must hold high rank for the quality of the work and materials employed. Mr. Collier has endeavored to reach as near perfection in his books as possible. He has privately illustrated "A Discourse in Commemoration of the

Lives and Services of John Adams and Thomas Jefferson," delivered in Faneuil Hall, Boston, August 2, 1826, by Daniel Webster; to which are added eighty-one illustrations, consisting of portraits, many prints from old contemporary copper-plates, also facsimiles of the Declaration of Independence before it was engrossed, and the signatures of the signers appended, bound in full levant by Matthews; also, "Philosophers and Actresses," by Arsène Houssaye, New-York edition, 1853, in two volumes, 12mo, seventy-four prints added. This is an elegant little book, and the finishing touches of Mr. Collier have rendered it simply superb. The talent of Houssaye has been described by Victor Chasles as "A smile tempered by a tear and a turn of wit softened by a stroke of sentiment." Oration on the "Life and Character of Gilbert Motier De Lafayette," delivered on the request of both houses of the Congress of the United States, by John Quincy Adams, fifty prints added. "Mary Queen of Scots and Her Latest English Historian: A Narrative of the Principal Events in the Life of Mary Stuart," with some remarks on Mr. Froude's "History of England," one volume, fifty prints added, bound in half levant by Stikeman. "General John Burgoyne's [soldier and dramatist] Campaign and St. Leger's Expedition," by H. L. Stone, extended to two volumes by the

insertion of one hundred and seventy-five prints. James Fenimore Cooper's "Naval History of the United States," extended to four volumes by the insertion of three hundred and fifty autographs. Charles Knight's "Life of Shakspere," eight volumes extended to twenty, seven hundred and fifty prints added, many of which are proofs. Irving's "Washington," limited edition, extended to ten volumes, about five hundred and twenty-five prints inserted, many proof. "The Women of the Eighteenth Century," Arsène Houssaye, with four hundred and eighteen prints, extended to four volumes. Edmund C. Stedman's "American Poets," one hundred and sixty-five proof and rare prints; also "Victorian Poets," same author, one hundred and forty prints. "Fables of Jean La Fontaine," with designs in the text by Grandville; also a "Life of La Fontaine," with character and critical notices, two volumes, illustrated and extended by the insertion of fifty-one portraits, twelve vignettes, and a set of one hundred and thirty-four prints.



## CHAPTER III.

E. G. Asay. Thomas Westwood. George W. Bethune. Dean Sage. John G. Hecksler. Gage Nichols. B. C. Waters. William Seward Webb. R. L. Livingston. Wakeman Holberton. D. McN. Stauffer. Francis A. Niccolls. Irving Browne. John H. V. Arnold. Augustin Daly. William W. Astor. A. M. Palmer. Curtis Guild. W. B. Maclay. William S. Hills. William A. Courtenay. J. O. Wright. George H. Purser. R. B. Adam. V. S. Lillie.

No chronological successiveness or classification of events or materials has been anticipated in the preparation of this monograph, nor has the lack of method been a studied one. The book has been put together with a *negligée* and *abandon* which to us has been

a charming release from the unyielding seriatim routine and discipline which pervade our business lives. We feel relief in breathing an atmosphere free from digest, analysis, classification, and coördination. True, "Order is Heaven's first law," but even order was born of chaos. If the reader rejoice with us in this proffered exemption from restraint and nonconformity to the laws of order, he may journey with us through the following pages at his own unfettered will.

The next collection to which we shall call the attention of the reader, and from which a few extracts will be made, is the wonderful library of Mr. E. G. Asay of Chicago. The special direction in which Mr. Asay's taste had been cultivated was in the collection "Americana," or books illustrative of our national history, and of English literature of the Elizabethan age. In each of these departments are some of the rarest and most valuable books — both intrinsically and from associations — that have ever been printed, most of which are represented in large-paper and limited editions.

But our province here is with privately illustrated books only, and the first title falling under our observation in that class is that of the more than unique edition of Longfellow's wandering Florentine exile, "Dante Allighieri"—"The Divina Commedia" is one of the landmarks of history, it is a

solemn monument of the powers of the mind of a man with deeper-rooted prejudices, stronger loves, and bitterer hates, with greater capacities for ideal thought, than any who has ever lived. But it is not our purpose to linger with the moods of this sad and brooding genius. There were three copies only of this edition printed, and it may be a consolation to the desperately smitten bibliophile in this line to know that this is the only one remaining. Originally published in three volumes, now extended to six, bound in London in maroon levant, and it contains all the known engraved portraits of Dante. Its entire cost was only $2100.[1] Notable also in this collection was Walton's "Angler," large paper; "Pickering," extended to six volumes by the insertion of prints, portraits, and water-colors, valued at $1500, and five other editions of the same work; Joseph N. Ireland's "New-York Stage," extended to five volumes; also Dr. Doran's "Annals," extended to six; P. Fitzgerald's "Life of Garrick," extended to four volumes, bound by Matthews; a Kilmarnock edition of "Burns," by all odds the finest we have ever seen; Campbell's "Life of Mrs. Siddons"; Dibdin's "Bibliographical Decameron"; Boccaccio's "Decameron"; Dibdin's "Continental and Northern Tour"; Fielding, Smollett,

[1] This remarkable book is now the property of Mr. Theodore Irwin of Oswego, New-York.

Sterne, "Waverley Novels," Abbotsford edition, extended with a wealth of illustration. Mr. Asay lavished expense upon his bindings. He had a decided weakness for the French, and paid prices varying from $15 to $75 per volume.

It is not within the province of this essay to entertain that most delightful collection of Thomas Westwood,[1] the Waltonian paragon, with his fifty-six editions of the gentle "Angler," including the first five editions, now nearly, if not quite, unique, with an appropriate number of the twin work of Cotton — in all five hundred and one volumes on piscatorial science alone, and all the progeny of one little volume in 12mo, printed by Maxey for Richard Marriot in 1653. This is the largest collection known.

Nor can we stop to enter into a detail of that most complete collection of Dr. George W. Bethune on piscatorial science. It contained not only the various editions of Walton, but all the books referred to by Walton; also books on ichthyology and angling in Greek, Latin, Italian, German, and

[1] See "Bibliotheca Piscatoria," catalogue of the library of Thomas Westwood, Esq., author of the "Chronicles of the Complete Angler," etc., etc. By J. W. Bouton, New-York, 1873. A "New Bibliotheca Piscatoria; or, General Catalogue of Angling and Fishing Literature." With bibliographical notes and data. By Thomas Westwood, London, 1861. The "Chronicles of the Complete Angler of Izaak Walton and Charles Cotton: Being a Bibliographical Record of its Various Phases and Mutations." By Thomas Westwood. Quarto, pp. 64. London, 1864.

French, yet it in no wise involved the specialties treated in this volume.

There are two classes of books which seem to have an irresistible attractiveness for illustrators. They are books on sporting, and books on the drama. There are illustrators who have expended thousands of dollars on Walton's "Angler" who have never cast a line or drawn a fly in their lives, and, indeed, it even appears to have a charm for those to whom fishing is an abomination,— an aversion which they have vainly endeavored to conceal in their illustrating of the book. It is probable that a love of nature and natural scenery, which is made so charmingly conspicuous in this work, has contributed more to its popularity for illustrating than a love for the sport. Perhaps it was this love of nature which induced that arch cockney Dr. Johnson, in spite of his heretical definition of angling, to patronize the republication of this angler's gospel.

The drama comes entirely within the literary realm. It is a histrionic art a knowledge of which contributes largely to our historical and literary learning. It is a substantial attainment, and stays by us as a belles-lettres adornment.

"Among collections of books in this country on field sports and sporting generally, the largest and most complete," says "The Collector," "belongs to

Dean Sage of Albany, and not the least valuable in his collection is a work, of which he is the author, on the 'Salmon Fishing of Restigouche.'" According to the above authority Mr. Sage's library of books on sporting consists of about five thousand volumes. He has some privately illustrated books also: as Adolphe Taine's "History of English Literature," London, four volumes, illustrated by the insertion of seventy-four prints, mostly engraved portraits. "A Century of Painters," by Richard Redgrave, two volumes, London, seventy-three prints inserted, consisting of portraits and views. "Court and Society from Elizabeth to Anne," edited from papers at Kimbolton, London, 1864, eighty-seven prints added, mostly portraits, some colored. "The French Stage and the French People," as illustrated from the "Memoirs of M. de Fleury," edited by Theodore Hook, two volumes, 1841, with seventy-nine prints inserted, engravings and colored woodcuts. "The Literary History of England at the End of the Eighteenth and Beginning of the Nineteenth Century," three volumes, forty-one prints added. "History of the Norman Kings of England," London, 1869, with twenty-six inserted prints. "History of French Literature," Henri Van Laun, London, three volumes, seventy-three prints inserted. "Old Court Life in France," London, 1873, two vol-

umes, eighty-five prints inserted, mostly engraved portraits.

And now "Annals of the French Stage," two volumes, London, 1884, seventy-three prints inserted. "Memoirs of the Duke of Saint Simon," London, 1876, three volumes, fifty-four prints added. "A New History of the English Stage," London, 1882, two volumes, fifty-six portraits inserted. All of the foregoing volumes were purchased from Mr. J. O. Wright in their present state. The inlaying and binding were attended to by him.

Here we also find Sir Thomas More's "Utopia," edited by Rev. T. F. Dibdin, London, 1808, two volumes, ninety-one inserted prints, bound by Alfred Matthews. Walton and Cotton's "Angler," large paper, Bagster edition, 1808, extended to three volumes by the insertion of two full-page water-color drawings by Sabin, also with three hundred and fifteen engravings, woodcuts, and etchings inserted. The illustrations consist of portraits, landscapes, and fishing scenes, many rare prints. These volumes were made up by the late W. W. Sabin.

Also an American edition of "The Treatyse of Fysshynge with an Angle, from the Boke of St. Albans," by Dame Juliana Berners, 1496; edited by George W. Van Siclen, 1875; illustrated with

pen-and-ink sketches by Major Cronin, of which there are fifty-three, some full-page: a beautiful and marvelous book, bound by R. W. Smith in crushed levant.

John G. Hecksler, of New-York, also has a large and valuable collection of books relating to shooting and fishing. His copy of Scope's "Days and Nights of Salmon Fishing" has been privately illustrated and enlarged to a superb and unique book. He has extended other works.

Gage Nichols is also an enthusiastic collector of sporting literature, and has been years engaged in enlarging and illustrating Frank Forester's "Field Sports." Probably the finest and most complete private collection of books, however, devoted to trout and salmon fishing in America is that formed by B. C. Waters, who is one of the staff of a prominent up-town bank of the city of New-York. Dr. William Seward Webb has a large collection of works on sporting. He is also an author. Hon. R. L. Livingston, of Plainfield, New Jersey, owns a very extensive collection of sporting books; many of them are exceedingly rare. Wakeman Holberton, who combines the quality of sportsman with artist, has four books which must forever remain *sans pareil*. The first is a copy of his "Art of Angling," illustrated with numerous water-color drawings of flies and fishes, and pen-and-ink

sketches of fishing resorts. The second is a copy of the "E-Soc-Quet"; it is a manuscript engrossed with pen and illustrated with photographs, water-color drawings, and pen-and-ink sketches. Nearly all of the capital letters are illuminated after the manner of the manuscripts of the monks of old. The third contains pen-and-ink sketches of noted "Angling Resorts in the United States and Canada." The fourth is the celebrated "Recollections of an Angler," perfectly unique. It is an edition of a single copy, which will never be duplicated, and consists of one hundred and one quarto pages imitation parchment, every word and illustration the work of the author's pen and brush. The letter-press is carefully and distinctly printed, and it contains three hundred illustrations done with the pen or in water-colors. The title-page is illuminated, and an illuminated capital letter marks the beginning of each of the other pages. The subject of the book is the author's experiences during the last twenty years with rod and gun, on lake and in field and camp. The illustrations are faithful pictures of scenes covering a wide extent of territory, with trout brooks, quiet lakes, club-houses, and camps, and give a very realistic idea of the varied scenes with which the ardent sportsman, who cares not for hard work and temporary discomfort, becomes acquainted. Mr. Holberton

has devoted a long time to the work, and intends it for his children, who should certainly appreciate it.

The work which next comes to hand is of a character entirely dissimilar to those last mentioned. It is from the collection of D. McN. Stauffer, of "The Engineering News," New-York, and is the *magnum opus* of his many privately illustrated books. It is entitled "A History of Philadelphia," by Westcott. The size of the work is ten by thirteen inches, and contains twenty-five hundred and eighty pages of text; eight thousand illustrations have been inlaid and inserted in the work. These include over three thousand autograph letters or documents of persons connected with the early history of Philadelphia (1680–1830). Many of these autographs are valuable, and embrace nearly every Pennsylvania signer of the Declaration, members of the Continental Congress, military officers, nearly all of the prominent physicians, lawyers, clergymen, and men of note of the period mentioned in the work. Among the illustrations are many broadsides and printed documents, newspapers, colonial money, old lottery tickets, and various odd bits of that kind. There are maps of the city and province, including Holmes's map of 1681, and Dutch maps of 1700. The printed documents include two broadsides of 1775 (Lancaster, Pa., imprint), announcing the battles of Lexington and Bunker

Hill. There is also an old play-bill of the American Company at the South street theater of 1767, and a proclamation of Governor Penn, offering a reward for the scalps of Indians, male and female (B. Franklin imprint). There are a number of these documents printed by Franklin, including a copy of his first newspaper.

The illustrations also include a complete set of "Birch's Views of Philadelphia," old views from the "American Columbian" and other early magazines, and every variety of odd news obtainable connected with Philadelphia history. The portraits include impressions from over four hundred private plates. The special feature of this book is that it contains nearly one thousand pen-and-ink and water-color sketches made by Mr. Stauffer from original drawings of old Philadelphia houses, family portraits, and various items of connected interest not before engraved.

Mr. Stauffer has been collecting matter for this book since 1875, having inherited about two tons of the papers of a judge of the Supreme Court, from which most of his autographs have been culled for this work, though many other accumulations of papers on Pennsylvania have been purchased or ransacked for this purpose. No money has been spared in the purchase of material for the illustration of this peerless book. Provision has been

made to bestow it upon the Pennsylvania Historical Society after Mr. Stauffer has done with it. It consists of fifty folio volumes. Mr. Stauffer did all his own inlaying. There is pleasure in the contemplation of such a labor. The work was never printed in book form, but was published in the "Philadelphia Sunday Dispatch" for about seventeen years. Mr. Stauffer secured a special set printed on one side only, and these are mounted in double columns over a sheet with border-lines and heading. It is a monumental work.

We doubt if Mr. Stauffer ever had the courage to go into an estimate of the cost of this stupendous work. We hope he will be neither frightened nor insulted at the price which we have placed upon these volumes, and which we think is rather under than over their value, estimating all the labor upon them except that of hunting up the material,—an item which it would be impossible to estimate,—say costs of printed material and inlaying or mounting, value of autographs and prints with inlaying. One thousand pen-and-ink sketches, of course, can only be guessed at. We put the value of the set at $80,000.

The next is "Washington's Military Family," another interesting and very important historical work. The text of this book is taken from the "Magazine of American History." Its size is seven-

teen by twelve inches, and is illustrated by private portraits and autograph letters, fifteen of which are a. l. s. by Washington; also letters of thirty-one out of the thirty-two members of his staff, P. P. Thornton (mentioned only by Sparks) being alone missing. Lieutenants Colfax, Gibbs, and Livingston of his life-guard are also represented by a. l. s. "Alexander Graydon's Memoirs," imperial 8vo, is illustrated by three hundred and fifty-two portraits and views and seventy-six autograph letters. Simpson's "Eminent Philadelphians," four volumes, with two hundred and ninety-six portraits, twenty-seven views, the bulk of the portraits from private plates. "The Tower of London," with four hundred views and portraits, is a companion to "Westminster Abbey" of the same collection.

John W. Francis's "Old New-York," large paper, extended to five volumes by the insertion of six hundred and fifty-two portraits and one hundred views. Many of the portraits are of the extremest rarity. "History of the Reformation," Jean Henri D'Aubigne, six volumes, large paper, illustrated by nine hundred and twelve portraits and views. The effort in this work has been to illustrate with contemporary views and portraits. There are forty-six portraits of Luther, beginning about 1545; also a portrait of Philip Melanchthon, engraved by his personal friend, Lucas von Cranach. "Amenities

of Literature," Isaac D'Israeli, is in six volumes, five hundred and ninety-one portraits and views.

"Tobacco and Its Associations," Fairholt, two volumes, three hundred and eighty-three inserted portraits and views. This collection contains many other extra-illustrated books, among which may be mentioned "Life of Nelson," four volumes; Philip Freneau's "Poems of the Revolution," two volumes; W. S. Baker's "American Engravers," two volumes; "Memoirs of Benjamin Rush"; "The Shippen Family," four volumes; "Life of Col. Wm. Bradford," two volumes; "Memoirs of Francis Hopkinson," fifteen copies only printed, illustrated entirely by water-color portraits and views made by Mr. Stauffer. It is still unfinished. This ends our record of one of the most remarkable collections of local history in the country. The "History of Philadelphia" is probably without a parallel among illustrated local histories.

Francis A. Niccolls, of Boston, has illustrated the Birkbeck Hill edition of Boswell's "Johnson" by the insertion of nine hundred prints of an unexceptionably fine quality, extending the work from six to eleven volumes; it is bound in green levant by Macdonald and Allen. He has also extended Irving's "Washington" from five to ten volumes by the insertion of six hundred prints. "The Life of Nell Gwynn" has been extended to two volumes

by the addition of one hundred prints, bound in full maroon levant by Macdonald.

William Hazlitt's "Napoleon," 1852 edition, extended to four volumes by the insertion of three hundred prints. Mr. Niccolls has in addition a number of smaller works, as Lamartine's "Mary Queen of Scots," Durand's "Marie Louise," Marten's "Footprints of Charles Lamb," and a number of works on the Napoleonic period. His inlaying was done by Poole of Boston. The interest generally attaching to this collection is in the Napoleon and the works extending over that period. Many of the books of this collection are extremely interesting, and we regret that our account of them is unworthy their importance.

Irving Browne, a lawyer of the city of Troy, now of the Albany "Law Journal," has made an attractive and eccentric collection of illustrated books. He has illustrated one hundred and thirty-four volumes, using ten thousand prints, drawings, and sketches. Among his books was "The Croakers," by Joseph Rodman Drake and Fitz-Greene Halleck, being number two of the Bradford Club publications. He extended this octavo volume to four by the addition of three hundred and thirty-two portraits and views of exemplary beauty. The inlaying was done by Trent. He also illustrated another copy of the same work with superior prints; also a

large-paper copy of James Wynne's "Private Libraries of New-York," only one hundred printed, extending the one volume to three by the insertion of three hundred and seventeen prints, mostly India proof. This is a fine book for the display of rare portraits. He extended Walton's "Complete Angler" from one to three volumes by inserting four hundred illustrations.

There were ten editions of Walton in this collection. Nor did Dibdin escape him!

In looking over Mr. Browne's remarkable collection of illustrated books, we were surprised at the wide range he had taken and his apparent want of method. It would seem that the moment he came into possession of a book, it was put under the rack to extort its capacity for illustrations. He illustrated everything — he was omnivorous, and, notwithstanding his versatility and industry resulted in the production of some noble books, they were without specialty or system. In his vagaries he illustrated, with equal enthusiasm, John Milton, Boccaccio, Edward Everett, John Bunyan, the wicked tinker of Elstow, a collection of "Love Poems," Debree's "Book of Death," "Odes to Anacreon," "Shades of an Old Bookseller," "Poetry," "Fine Arts," "Travels," "Natural History," and, last of all, in the moment of despair that he had no more worlds to conquer, he conceived the

idea of illustrating a catalogue of his own books, and this, we think, was the most curious of all his illustrated books.

Mr. Browne's collection, although it contained some exceedingly beautiful books, was singularly deficient in biographical works, which are, from our point of view, by far the most interesting and valuable of all illustrated books. A noble life, with all its intrinsic and extrinsic beauties put fairly on record, is of itself a model for emulation. Some are inoculative, and possess the power of transfusing character into the reader, and when interpreted by beautiful and appropriate portraits and prints, take a new grace which cannot fail in its inspiration. Carlyle says: "Man's social nature evinces itself in the unspeakable delight he takes in biography." Emerson says: "Man can paint or make or think nothing but man. What is history but the work of ideas, the record of the incomparable energy and aspirations of man? All novels are a fictitious biography;[1] the drama is but artificial biography." Everything that a man can say "I saw," is history, everything that he can say "I did," is material for his biography. Plutarch's "Lives," written nearly two

[1] The true science of biography is professed by the great novelists of the day. We see its growth in reading the works of Goethe and Scott and Thackeray and Dickens and Victor Hugo and their thousand pupils in the divinist of all arts, the picturing of human life.—*Lesley.*

thousand years ago, like Homer's "Iliad," is one of the greatest books in the world, only it should be supplemented with the lives of Faraday, Gladstone, Peabody, Lincoln, Theodore Parker, Charles Sumner, James Lick, and Lucretia Mott, and illustrated, that, thus embalmed in thought and form, their apotheosis may there abide forever; for —

> "He is not dead whose glorious mind
> Lifts thine on high.
> To live in hearts we leave behind
> Is not to die."

We now take up one of the noted collections of New-York. It contrasts strongly with the last in two particulars; first, the prevailing element is biography, and secondly, there was a purpose and design in its formation. It is the collection of John H. V. Arnold. Mr. Arnold's devotion has extended to the whole field of literature; it would be difficult to determine what particular department held with him the supremacy. But in his extra-illustrated books his partiality is clearly biography of the drama and Americana; all his favorites in these departments he has lavishly adorned with illustrations.

A description of his illustrated books begins with "The Life of Thomas Stothard the Artist," by Mrs. Anne E. Bray; this is a book of great elegance — originally in one octavo volume, now made into

three volumes folio by the insertion of six hundred prints, the choicest subjects of the artist and of unexceptional purity, bound by Bedford, London. There is another copy of the same work with complete sets of Stothard's illustrations to "Robinson Crusoe," proofs; to Boccaccio's "Decameron," proofs; to "Pilgrim's Progress"; "Shakespeare," proofs; Walton's "Angler," proofs; "Arabian Nights," "Don Quixote," and Fielding's novels. And still another copy, with one hundred prints inserted, being selections from Stothard's works. "A Memoir of Charles Mathews," by Mrs. Mathews, extended to seven volumes, with three hundred rare and curious portraits of actors and actresses, original drawings, autograph letters of Mr. Mathews, Liston, Kemble, O'Keefe, Wroughton, Bunn, and many others. These volumes are bound by Rivière in green crushed levant. There is another copy of the same work in four volumes, octavo, one hundred and fifty prints inserted, with rare portraits of Mrs. Siddons, Madame Vestris, and Peg Woffington; this is bound in crimson crushed levant by Bedford; and another copy extended to four volumes; also "Mathewiana," illustrated by an extraordinary collection of portraits, in character, of which thirty-five are portraits of Mathews, two original drawings, and twelve in pencil, bound by Zaehnsdorf; also "Catalogue Raisonné" of Charles

Mathews's gallery of Theatrical Portraits, with autograph letter of Mr. Mathews and one hundred and thirty-three portraits added, including portraits of Lamb, Macklin, Vestris, Liston, Oxbury, Farquhar, and Colman, all proofs, also of Miss Kelly, Miss Duncan, and Miss Pope. This is a quarto volume bound by Hayday, London. There are thirty-two privately illustrated volumes in this library relating to Charles Mathews.

A sketch of the "Life of James Wallack," large paper, with seventy-five portraits, and autographs of Sheridan, Mathews, Elliston, Booth, Hackett, Seguin, Morris, Kean, and Forrest; also play-bills inserted. Among the portraits are those of George H. Barrett, Laura Addison, W. E. Burton, G. P. Morris, J. H. Hackett, and J. B. Booth. This book has been illustrated with much care, and is a great success of the illustrator's art.

John Galt's "Lives of the Players," with a multitude of scarce and valuable theatrical portraits, has been extended from one to four volumes and inlaid to royal quarto; these volumes are illustrated by a unique assortment of theatrical matter, and embrace the lives of David Garrick, Mrs. Sarah Siddons, Thomas Holcroft, Thomas Doggett, Mrs. Frances Abington, Tate Williamson, and others, all illustrated. The "Dramatic Biographies" include memoirs of the Keans, Kembles, Mrs. Sid-

dons, Bellamy, Inchbald, Betterton,[1] Wilks, Cibber, Lewis, DeCastro, Clarke, Forrest, Hamblin, and Cooke.

There is also Horace Walpole's "Royal and Noble Authors of England, Scotland, and Ireland," with one hundred and fifty portraits, in five volumes, royal quarto. This collection is a great storehouse of memoirs. "A Description of Strawberry Hill," containing one hundred and fifty portraits and views, with Walpole's original manuscript inserted, is of the series.

But the crowning monument of Mr. Arnold's industry and liberality is Joseph N. Ireland's "Records of the New-York Stage," extended to twenty volumes. For the materials alone of this collection Mr. Arnold assured us that he had expended over nine thousand dollars (1882). Any effort toward a description of this enormous work, without a thorough inspection, must be a failure. There are not less than five thousand five hundred illustrations of persons and scenes, ranging over the entire

[1] This was Gildon's "Betterton," 1710. Colley Cibber, in his "Lives of the Famous Actors," says: "Betterton was a superlative actor, but was clumsily made, having a great head, short thick neck, stooped at the shoulders, and had short fat arms which he rarely lifted higher than his stomach. His left hand frequently lodged in his breast between his coat and waistcoat, while with his right hand he prepared his speech. His actions were few but just. He had little eyes and a broad face a little pock-pitten, a corpulent body, and thick legs with large feet. He was better to meet than to follow."

Evelyn and Pepys note Betterton's triumphs, Tillotson learned from him his effective elocution, Kneller painted him, and Pope loved him.—*Tuckerman.*

period from 1750 to 1860. And another copy of the same with two hundred illustrations.

George W .Custis's "Recollections and Private Memoirs of Washington," Memoir by B. J. Lossing. There are three volumes in the set, containing three hundred and seventy-five additional prints, including Generals Braddock, Wolfe, Gates, Burgoyne, Lafayette, Arnold, Ethan Allen, C. W. Peale, Sam Adams, and John Laurens. Bound by R. W. Smith, in blue crushed levant.

But as to external elegance and internal historical completeness, nothing in this collection is equal to John W. Francis's "Old New-York." It contains twenty-five hundred autographs, portraits, and views, and more than that number of newspaper cuttings. The original one volume has been extended to nine royal folio volumes, all sumptuously bound by R. W. Smith, of New-York, in brown crushed levant, elaborately tooled inside and out. Nothing has been spared to make this the finest local history of New-York in existence.[1] There is another copy of this work, which was illustrated by William L. Andrews, in two volumes, royal octavo.

[1] Volume I is entitled "Early Typography," and contains eighty portraits and one hundred and eighty-three maps.—Volume II, "Administrative History," with one hundred and thirty portraits, besides views.—Volume III, "Ecclesiastical History," one hundred and sixty-five portraits and eighty views.—Volume IV, "Dramatic History," two hundred and fifty portraits and sixty views.—Volume V, "Progress of the Fine Arts," one hundred and fifty-two portraits and one hundred and forty-five views, with autograph let-

Also, "New-York During the Last Half-Century," fully illustrated.

Another very noted book of this library is "Homes of American Authors," by George P. Putnam. This work lies near the heart of every lover of American literature. All the illustrations are on India paper. It contains seventy-five autograph letters, inserted among which are those of Edward Everett, George W. Curtis, Nathaniel Hawthorne, Wm. C. Bryant, R. H. Dana, Wm. H. Prescott, W. Gilmore Simms, and John P. Kennedy.

We cannot close this account of Mr. Arnold without one glance of recognition at an old acquaintance—Boswell's "Sam Johnson and Johnsoniana," in eleven volumes, with about one thousand illustrations, including William Oldys, Thomas Chatterton, Jacob Tonson, Sir William Davenant, Philip Astley, Bishop Percy, George Stevens, Hugh Kelly, Robert Wilks, Sir John Hawkins, Allan Ramsay, and Mrs. Mary Chudleigh, with original drawings of Catharine Rudd. These volumes were bound by Murray, London.

Next comes Peter Cunningham's "Oliver Gold-

ters.—Volume VI, "Literary History," one hundred portraits and one hundred and eighty views.—Volumes VII and VIII, "Life of the Author," with two hundred and fifty portraits and one hundred and seventy views.—Volume IX, "Mayors of New-York," autograph letters from all the mayors from 1665 to 1872, nearly all accompanied by portraits.

Mr. Arnold paid $3650 for this work twenty years ago. Estimating upon the natural advance of first-class material, the value of these volumes at the present time would far exceed $10,000.

smith," in four royal octavo volumes, with two hundred and fifty portraits. So identical was the literary and social atmosphere in which Johnson and Goldsmith lived, that there is not a portrait in the latter which the former does not contain. As to the men, there never was probably a greater contrast between two famous contemporaneous writers. Johnson's life was a high consistency; there was no inflation about him; he was quiet, deep, and solemn; what he did, he did with a system and with a method all of which was strongly in contrast with the slovenly wretchedness of the unsystematized, tempest-tossed career that lived constantly with Oliver, and which never entered the home or heart of Samuel. And yet, every high literary attractiveness which Johnson possessed was found intensified in Goldsmith. Johnson wrote stronger but with greater difficulty; his style had not the same graceful ease of movement, almost carelessness, but always good taste of Goldsmith, which has made the works of the latter beloved wherever the English language is spoken. Goldsmith's great superiority was manifest when he projected his imagination into space, and filled it with scenery, events, and peopled it with beings never known to us before.

But we are transcending our proper domain. Goldsmith may have been a better man than John-

son, but the latter had fixed purposes. Goldsmith was a waif of circumstances.

Besides the above, there were hundreds of illustrated books. Of "David Garrick," by Thomas Davies, there were two copies; of Percy Fitzgerald's "Garrick," there was a copy with thirty portraits of Garrick, and over one hundred other prints, bound by Bedford; also "Private Correspondence of Garrick," and "Garrick in the Green Room," with seventy portraits of Garrick, bound by Lewis; "Public and Private Life of Mrs. Jordan" ("Miss Bland or Mrs. Ford"), Mistress of the Duke of Clarence"; also "Count Joannes" (George Jones); Knight's "Shakespeare"; "Tammany Society"; "The Croakers"; "Cromwelliana"; "Theatres of London"; besides Granger's "Biographical History of England"; a set of Thomas F. Dibdin's works in seventeen volumes; a large representation in American history of extremely rare works; "Hakluyt Society, Early Voyages," complete; also French, English, and American Fiction and Bibliography.

The histrionic art has also been nobly and worthily represented in extra-illustrated literature by Augustin Daly of New-York. He has performed herculean and chivalric work in illustrating the drama. He illustrated the "Memorial" presented by loving hands to commemorate that good

man George Holland, who went to his narrow resting-place from the "Little Church Around the Corner." There were only fifty copies of this "Memorial" printed. This one has been extended to two stout volumes by the insertion of two hundred prints, including one original sketch of Holland as the "Fat Boy" in "Pickwick," by Tom Worth; drawings of Delphini the clown, Mrs. Blanchard, T. S. Cooper, Holland as "Paul Pry," etc.; bound in claret levant, by R.W. Smith of New-York. Also, a "Sketch of Edwin Booth"; and another charming work, the "Life of Richard Brinsley Sheridan," the English Hyperides, illustrated by three hundred and fifty portraits, views, and autograph letters, making two thick royal quarto volumes, bound by R. W. Smith. Here is also Arthur Murphy, author of "Johnson and Garrick," extended to three quarto volumes, and illustrated by over two hundred and twenty inserted prints.

Mr. Daly has illustrated the folio Douay Bible, published at Dublin, 1753. This work he has extended to fifty volumes. It contains original drawings by Raphael, Blake, Bewick, and others, as well as etchings by Rembrandt, Dürer, Hogarth, and many others. It also contains thousands of the choicest engravings. It is a mammoth work.

James Boswell's "Life of Samuel Johnson" is here extended to six volumes by the insertion of over six

hundred prints, mostly portraits; bound by Bain, of London, in full crimson levant. Could Johnson come back to earth, he would probably express his approbation of this book by his accustomed "grunt."

We further note Campbell's "Life of Mrs. Siddons" (probably never written by Thomas Campbell — it is a slovenly performance), with one hundred and sixty prints, many rare portraits of Mrs. Siddons. Robert Chambers's "Book of Days," two volumes, octavo, extended to twelve, each forming one month, having many hundred prints inserted, newspaper cuttings, broadsides, and old playbills, a curious and interesting assemblage of portraits, and some original drawings. Also, Peter Cunningham's "Story of Nell Gwyn," extended to imperial octavo, with one hundred and fifty-six rare portraits inserted; bound in crimson levant by Bradstreet. Although this seems to be a book of matchless beauty, yet it is to be superseded by another life of Nell which will far transcend it in both quality and quantity. It will be in four folio volumes, and will have no equal in America. S. Spooner's "Biographical History of the Fine Arts," large paper, two volumes, extended to four by the insertion of one thousand portraits, etchings, drawings, etc. "Thespis: a Critical Examination into the Merits of the Principal Performers belonging to the Drury Lane Theatre," by Hugh Kelly, the whole inlaid to

folio, and one hundred and fifty extra prints inserted, with forty various portraits of Garrick and others. F. W. Hawkins's "Life of Edmund Kean," extended to fourteen volumes, large folio. Percy Fitzgerald's "Life of Garrick," extended to fifteen volumes. These volumes contain many rare autographs, Garrick's first will, with his signature on every page.

In the association of these two great names we recall what Donaldson said in his "Recollections"—"that Kean was the only actor that never allowed a London manager to place his name in the bills for a secondary character. Even Garrick when an engaged performer had to personate inferior parts."

William Henry Ireland's "Forgeries," the largest collection in the world, containing all the original manuscript of Ireland's confession, original drawing of his new portrait of Shakspeare, etc. Another copy of Boswell's "Johnson," extended to ten volumes, quarto, containing an extraordinary collection of Johnson and Boswell autographs. Doran's "Annals" and Genest's "History of the English Stage," each extended to twenty-five volumes, quarto. There are some of the rarest theatrical prints known in these collections. Also, William Makepeace Thackeray's "Letters to Ann Burchfield," the printed pages faced with all the originals of these letters, besides many others; with original drawings, and unpublished letters and

sketches of Thackeray, extended to three large folio volumes, inlaid by Trent.

"Signers of the Declaration of Independence," the "Presidents and Vice-Presidents of the United States," each extended to three volumes, quarto, a complete set of autographs and autographic letters accompanying each.

Colley Cibber's "Apology for His Own Life," 1740; about five hundred portraits, with some rare tracts, have been added to this work, extending it to three volumes, folio. This is a delightful book. The work was done by Toedteberg, and bound by Matthews.

And now comes Augustin Daly's privately printed plays as acted at his own theater, viz.: "Merry Wives of Windsor"; "Midsummer Night's Dream"; "As you Like it"; "Love's Labour's Lost"; "The Country Girl"; "Recruiting Officer"; "She Would and She Would n't"; "The Inconstant"; "The Critic"; and "The School for Scandal."

All of these plays were enlarged, some to small, others to large folio, and illustrated with portraits of the actors who have appeared in them respectively since they were first produced; also original drawings of the costumes, scenes, playbills, etc. Of each of the plays of Shakspeare an extra copy was treated in the same manner, and generously

donated by Mr. Daly to the Stratford Memorial Library. The task of arranging and inlaying the foregoing and following volumes belonging to Mr. Daly was performed by Augustus Toedteberg. Ridgway's "Memoirs of Mrs. Billington," with the answer; "Mr. and Mrs. John Wood"; "Fanny Elssler"; "Lola Montez"; "Ira Aldridge"; "Charles Kean"; "Barney Williams"; "Coquelin *versus* Irving"; "Henry Irving." All of the above works have been enlarged to uniform folio, and illustrated by a vast number of prints, drawings, water-colors, etc. And now comes Mr. Daly's colossus, the complete title-page to the finished and bound volumes of which is as follows: "Records of the New-York Stage from 1750 to 1860, by Joseph N. Ireland, Extended and Extra Illustrated for Augustin Daly by Augustus Toedteberg, published by T. H. Morrell, 1867." The original two quarto volumes of this work have been extended to thirty-three large thick folios, by the insertion of ten thousand three hundred illustrations, consisting of about four hundred water-colors, drawings, original and otherwise, several thousand portraits of authors, actors, and actresses, a great number of autographs of the same, scenes from plays, portraits of celebrated men and women of historical note upon whom plays have been founded and who have been represented

upon the stage, as Richelieu, Cromwell, the Richards and Henrys of England. There is a collection of about one thousand playbills, commencing 1794 at the Old John Street Theater; also biographical sketches, cuttings, and obituaries of nearly every person deceased named in the book; all the different views of theaters obtainable have also been added to the work. This has been the life-work of Mr. Toedteberg. The arrangement of the illustrations in the work is unique. In the make-up of the work none but the very best material has been used; the whole bound by Stikeman, in half crimson levant. This work is still unfinished; a volume is occasionally added when sufficient new material has accumulated, and these unconformable issues will continue probably so long as Mr. Daly continues.

We have one more book to describe of this collection. It is the "Life of Peg Woffington," by Augustin Daly. The original volume is a folio, printed on one side of the paper only; there are but two copies in this state. This is a famous book, its entire get-up is *sans défaut,* and it is more suggestive of illustrations than any work we have ever seen. A gentleman of New-York who examined it leisurely, pronounces it one of the finest specimens of book-illustrating in the world. It is illustrated by the addition of aquarelles on the mar-

gins by M. Eugène Grivaz,[1] who is an artist of more than passing merit, and has produced some delicate effects. The artist had but faint notions of the will of the owner or of the subjects for which he wanted pictorial treatment; suggestions had been made to him through a correspondence only. The agent who gave Grivaz the book says: "I was in fear and trembling during the four months the book was in Paris. I had visions of the returned precious volume," said he, "with Molièresque figures and everything French. Imagine my delight when I found the sentiment of the drawings as Irish as Peg herself." The page where Mr. Daly has recounted the first visit of the actress to Rich, the London manager, a gentleman so fond of felines that twenty-seven cats pervaded his breakfast-room,—on this occasion to Peg's evident disgust,—is an epic.[2]

We remember an engraving from Smallfield's painting, representing this first interview of Peg with manager Rich at his breakfast-table sur-

[1] Eugène Grivaz graduated in art as a pupil of the École des Beaux Arts, and of Lefebvre and Boulanger, and his débuts were made as a painter in oil. He paints in oil and water-colors with equal facility, but his most brilliant and best-known productions are in the latter medium, with which indeed he is most in sympathy.—*Collector.*

[2] The love of cats is not a ridiculous passion, judging from the men and women who have indulged in it. Richelieu loved cats. Mahommed cut the sleeve out of his garment rather than disturb a favorite cat asleep upon it. The poet Gray wrote an ode on the death of "Selina," Horace Walpole's favorite pussy. Bob Southey kept a lot of plump and healthy cats which ladies of his kitchen nursed and the Keswick apothecary dosed. Petrarch

rounded by his cats. The artist in the aquarelle of the present volume has portrayed the tortoise-shell, brindled, yellow, red, black, and white, Siamese, Russian, and Maltese. There are forty drawings or water-color paintings in this volume, any one of which is worthy of special mention as a work of art.

The encounter between Peg and Kitty Clive is an animated scene. Peg is represented in the act of delivering a "chopper" on the head of Kitty, as the latter slightly stoops. Altogether, the manner in which this brace of beauties are represented as exchanging "compliments" indicates that neither of them are "Corinthians" in the wily methods of the manly art. At page 108 Woffington represents the character of Andromache. At page 131 is a representation of the disturbance in the Dublin Theater. A charming piece is Peg taking her lesson or declaiming before Mad. Dumesnil. On page 89 she is in the somber character of Lady Jane Grey; there is sadness in the picture, and it is well executed. Page 97 represents Peg taking passage

had his pet embalmed. Andrea Doria, a ruler in Venice, had his dead cat's portrait painted. The cat of Cardinal Wolsey sat by his side when he gave audience or received princes. Rousseau loved cats, and Sir Isaac Newton cut a large hole in his barn for their convenience. Edgar Allen Poe wrote a thrilling tale of a black cat. Lady Macbeth alludes to the household pet. Dr. Johnson had a cat which he called Hodge, on which he doted. Lord Chesterfield when he died left a pension to his cats and their posterity. Paul De Koch had thirty cats. Chateaubriand was passionately fond of cats. Whittington and his cat are familiar in history.

for Dublin. She is sitting upon her trunks, alone and apparently friendless, a striking contrast to her subsequent career. Page 141 represents Woffington and Tate Wilkinson; a characteristic scene. Page 147 represents the hand of death striking the actress. She clutches the wings of the scenery and falls into the arms of her attendant. And last, at page 171, the tomb, with the shadowy figure of Shakspeare paying tribute over the grave of Peg, is well conceived and equally well rendered.

This work will probably be extended to four volumes folio. The original text is in folio, and money will not be wanting to make it the finest book in the world.

It was not our intention, in projecting this volume, to enter into a report of books illustrated by this method, and but few have fallen under our observation; none have been sought for. A very beautiful book, "The New Helen," a poem by Oscar Wilde, and illustrated in water-color drawings by Edward Weisgerber, of Cleveland, Ohio, is described in another part of this volume.

Another work, entitled "Valentino," illustrated by Major Cronin for and under the direction of Mr. William W. Astor, is a delightful book. And yet another for Mr. Astor, by the same artist, "Sforza," Mr. Astor suggesting nearly all the subjects.

"On the second fly-leaf of this volume is a por-

trait of Sforza, Duke of Milan, in pen and ink, with background finished nearly square, as in a steel-engraving. The next fly-leaf contains a general view of Milan in the year 1500. The fly-title shows an aquarelle, representing a fallen Corinthian column with a lizard crawling over it. Foliage and distant ruins fill in the background. On the title-page, between the lines of print, is a reproduction of a coin of Sforza's reign, owned by the author. The dedication page is illuminated with an antique ink-horn set in wreaths of gold, holding variegated pheasants' quills, which reach nearly to the top of the page; a Cupid toils with the quills, and the horn rests on a carved and jeweled bracket clasped with corn-flowers.

"At the beginning and end of every chapter are drawings in water-colors, illustrating the general tenor of the story, or some particular incident related in the text, and they include figures in the costumes of the middle ages, warriors, women, and conjurors, Italian landscapes, castles and palaces, historical portraits, Venetian marines, battles, dramatic situations, and character heads. Neither the historical nor dramatic features of the novel are neglected, and the concluding fly-leaf is a full-page water-color, representing the last scene in Sforza's life."—*New-York World.*[1]

[1] See Chapter VII. of this work.

Abram Hosier has also long been engaged in this work for many of the New-York illustrators, an account of which will appear in the list of their illustrated books respectively.[1] Mr. Hosier illustrated the "Jersey Prison Ships" for Charles I. Bushnell, Esq.; also "Memoirs of Mrs. Coghlan," for William L. Davis, Esq.; and Bryan's "Dictionary of Painters," for William Wetmore. He did a great amount of work for Mr. Menzies in his "Life of Washington," included in which was a complete set of Washington's headquarters, drawn from nature; and he is now engaged on the great work of Thomas J. McKee.

"The Collector" says: "When A. M. Palmer, who has always had a semi-professional leaning to bookishness, commenced to make a history of the Union Square Theater, he doubtless contemplated only a record of that house which his management made prosperous and famous all over the world where playhouses exist, which should tell the story of his actual association with it." The "History of the Union Square Theater under A. M. Palmer's Management" is now complete in twelve bulky folio volumes. It is a perfectly unique work, and contains over six hundred autobiographies of the various actors and actresses who, during this management, appeared upon its boards. There

[1] And in Chapter VII. of this work.

are also about thirty-five hundred portraits, playbills, plays, drawings, and music produced in this playhouse. Probably no more complete record of the reign of any one manager was ever or is possible to be produced. It is not only a history of the Union Square Theater during this most brilliant period of its career, but it contains valuable references to nearly every great playhouse in the world. There is a mass of personal correspondence with the manager, shedding light upon his relations with the chief dramatic characters of our day.

The library of Mr. Palmer is largely composed of theatrical literature and the — drama. Among the many valuable books in his collection may be mentioned Ryley's "Itinerant," the rare 1808 edition, in nine volumes. The existence of the first three volumes of this series was long doubted by bookmen. This set has five autographic letters of the author inserted. Tate Williamson's "Memoirs," in three volumes; "The Wandering Patentee," three volumes; Sayre's "Collection of Dramatic Portraits"—it is an ornate copy with extra portraits added; Joseph N. Ireland's "Records of the New-York Stage," two volumes, which, when finished, will consist of about thirty volumes, containing in portraits alone over three thousand, besides almost every other variety of illustration; also "A Memoir

of John McCullough," with extra portraits, autograph letters, and manuscript.

Mr. Palmer has many privately illustrated editions of Shakspeare and of the early English authors; several fine examples. He has undertaken a work which would seem to be an endless one, namely, to illustrate "The Lives of Actors and Actresses," by Laurence Hutton; this is to be carried out on the same plan as the "History of the Union Square Theater." A conception of the magnitude and importance of these works may be obtained from a description, but an actual comprehension of them can only be gained by an examination day by day. Mr. Palmer will now have to compile a similar "Record of the Madison Square and Broadway House," which he rescued. We hope the period of Mr. Palmer's sojourn may be extended to complete both of the above undertakings.

It was our original intention, as before stated, to limit this work territorially to New-York and vicinity, but visits made to Boston, Philadelphia, and Chicago, shortly after the publication of the first edition, convinced us that book-illustrating was not confined to this great metropolis; and we are greatly mistaken if Boston on the basis of population does not stand at the head of the list in this expensive luxury. We have had greater facilities for canvassing New-York and Brooklyn than others

of the great cities, but we are familiar enough with the custom to know that it has a status in almost every important city in the country. Away from the great centers, however, it takes the form of local histories and institutions, many of which we have seen and examined. They are indeed valuable collections, but too special for our present purpose.

Curtis Guild, Esq., editor and proprietor of the "Commercial Bulletin," Boston, is the owner of the celebrated Washington Irving's "Life of George Washington," the illustration of which was commenced by Thomas H. Morrell, who added to it eleven hundred prints, including one hundred and forty-five portraits of Washington and fifty autograph letters. It was sold at the Morrell sale in 1866 to Mr. Menzies for $2000, from whose heirs Mr. Guild purchased it at private sale in 1879, and to which he has made extensive and valuable additions. It now consists, with the memorial volume of Washington Irving, of eleven volumes, containing battle plans and views of the Revolutionary war, many of which are unique, with autograph letters, muster-rolls, military orders, printed broadsides of the time, and many original water-color drawings.

There are actual written manuscripts of Washington, Franklin, Generals Gage, Gates, Lincoln,

Burgoyne, Marion, Sumter, Wayne, Knox, Putnam, Benedict Arnold, Tom Paine, Jefferson, Sam Adams, John Adams, Hancock, Jay, and many others. We are here brought face to face with the past, to read of Washington's request to General Heath to prepare Massachusetts troops for the field, and then read in Heath's own handwriting his letter referring to the order to his subordinates calling them out. These eleven volumes are each about the size of Webster's Unabridged. They are elegantly bound in green crushed levant. Following comes Robert Chambers's "Book of Days," originally in two volumes, now extended to twelve by the insertion of a vast number of portraits and views and other rare and curious matter; each volume forms one month. "Memoirs of John Bannister, the Comedian," extended from two to four volumes, two hundred and ninety-six prints, nearly all proofs, bound by Rivière.

Percy Fitzgerald's "Life of David Garrick," extended by Mr. Guild from one to four thick volumes, is illustrated in the most liberal manner by rare portraits of Garrick in and out of character, and all the actors mentioned in the text, as Barry, Quin, Foote, Woodward, Mossop, Barton, Booth, King, Yates, Badderly, Mrs. Siddons, Mrs. Pope, Mrs. Jordan, Peg Woffington, and all the rest, besides numerous rare and valuable autograph letters of

both actors and actresses referring to professional matters of great historical interest. Among the autographic mementos in these volumes may be mentioned a letter of David Garrick, one of Sam Johnson, one of Madame Piozzi in which she mentions Mrs. Siddons, a note of "Gentleman" Smith, letters of Colley Cibber, Barton, Booth, Sam Foote speaking of Munden and Bannister's acting. Among the extra illustrations are a set of what are known as the rare cabinet series and rare contemporary prints of Garrick and others in the costumes in which they played the different characters. That of *Macbeth*, for instance, in full court-dress of laced coat and waistcoat and bag-wig; *Hamlet* in black court suit; and *Lear* in similar costume, except that the coat was trimmed with fur. The portraits of actresses in character are equally amusing, *Lady Macbeth* being represented as dressed in the enormous hoop-skirt and head-dress of the period, *Constance* in "King John," by Mrs. Spranger Barry, in similar dress. Bound in at the end of the volumes is the contemporary catalogue of Garrick's estate and effects, which were sold at auction July 23, 1823. Taking these volumes as a whole, they form an unusually valuable memorial of Garrick and his times.

The "Memoir of Joseph Grimaldi," by Boz, of itself an exceedingly rare book, has been extended

by the insertion of numerous extra illustrations, curious autographs, letters of Grimaldi and his son, also playbills and many other curious relics of this remarkable man.

Mr. Guild's love of dramatic literature found an ample scope in illustrating the large-paper edition of the "American Dramatic Series," issued by James R. Osgood and Co., Boston. Of this interesting series Mr. Guild obtained the first copy from the press, each certified by the publisher's autograph, and which he has extended by the insertion of hundreds of extremely rare and interesting prints, besides original water-color portraits of the elder Booth and his three sons, the Placide brothers, Thomas Barry, George H. Andrews, Mrs. W. H. Smith and other Boston favorites, as well as a great many autograph letters. Space will not permit more than an allusion to some of the latter, indicating the value of this set of seven portly volumes. Letters are inserted of François Joseph Talma,[1] Georges Lemaître (the Talma of the Boulevards),

[1] Talma was one of the most successful comedians of his time, and he owed his first great success as an actor to the fact that the public forced the Comédie Française to perform the tragedy of "Charles IX.," by Chenier. Up to this period Talma had played only indifferent parts. In this play he was superb, and the people became filled with enthusiasm for him. Talma afterward represented Proculus in the "Brutus" of Voltaire, whence he again outshone all other actors. It was the first time that he appeared dressed rigorously according to the antique in a toga and with bare legs. Mademoiselle Coutat, who played in the same piece, was scandalized at this; but the pit applauded to the skies, not only the actor and the piece, but the bare legs — he was sans-culotte! — *Phipson.*

Edmund Kean, George F. Cooke, J. P. Kemble, Ellen Tree, Edwin Forrest, J. B. Booth, Edwin Booth, Charlotte Cushman, Mrs. Mary A. Duff, John Gilbert, Brougham, Burton, Hackett, Davenport, the Wallacks, the Jeffersons, the Logan sisters, and a host of others.

Other volumes of Mr. Guild's collection of dramatic works were similarly treated, as the "Life of Thomas Abthorpe Cooper," Lester Wallack's "Memories," and "Old Drury," to say nothing of autographic presentation copies from various actors of "Recollections," "Reminiscences," "Experiences," of which he possessed many.

Again we have J. J. Field's "Yesterdays with Authors," extended to four large volumes by the insertion of two hundred and fifty portraits and one hundred and eight original autograph letters of distinguished authors, as Pope, De Quincey, Longfellow, Tennyson, Bryant, Southey, Coleridge, Thackeray, Carlyle, Victor Hugo, Macaulay, Béranger, Guizot, Landor, and others.

Another exceedingly interesting work is Frank D. Goodrich's "Court of Napoleon." This work has been extended from one to three large volumes. In these, besides the great number of rare engraved portraits and water-color drawings, there are autograph letters of every one of the Bonaparte family, from the mother of Napoleon I. to Eugenie. Be-

ginning as the text does with the scenes of the French Revolution, we have the original orders of Robespierre, Carnot, Danton, and the bloodthirsty letters of Barras and Tallien; one of the ill-fated Princess Lamballe, whose head was carried through the streets of Paris on a pike by the mob; also, of the ill-fated Marie Antoinette, Mirabeau, and Hérault. Following these were the letters of Bonaparte as first consul, Josephine, Cambacérès, Châteaubriand, Marshals Junot, Murat, Ney, Duroc, Soult, Macdonald, Beauharnais, and others of military renown. Then come Bonaparte's letter as emperor, and one of Pius VII., who crowned him; and it seems almost like being transported back to the great soldier's time to be perusing the manuscript orders of Fouché, minister of police; of the emperor's uncle, Cardinal Fesch; of David, his great painter; Talma and Georges, dramatic celebrities; and to be reading the very lines penned by Canova, the great sculptor; or those that were traced by the fingers that guided the bow of that most wonderful of all violinists, Paganini; Cuvier, Le Grange, Isabey, Gros, Madame de Staël, Madame de Genlis, and other scholars, artists, and celebrities.

Want of space permits us to trespass no further, although we leave undescribed many rarities of Mr. Guild's famous collection. Two souvenir volumes, however, which until this moment were

unobserved, demand a passing reference. One, of Henry Wadsworth Longfellow, is entirely unique, being composed of autograph letters concerning his works to the owner hereof, and containing an autograph copy of his "Excelsior," with comments upon the "when, why, and how" he wrote it; and a souvenir volume of Oliver Wendell Holmes, containing autograph copies of his "Last Leaf," "Old Ironsides," "Chambered Nautilus," and numerous autograph letters concerning his writings.

"Henry Crabb Robinson's Diary," extended to three large volumes with two hundred prints inserted, and Boswell's "Life of Sam Johnson," enlarged by the insertion of over three hundred portraits of persons mentioned in the work, including sixteen of Johnson. No man ever lived of whom so much has been said, and of which so little has been commendatory. One other work, James Parton's "Life of Benjamin Franklin," in six regal volumes; this set is rich in choice engravings and rare autograph letters. Among the latter are many of Franklin, Washington, Paine, Paul Jones, Voltaire, Lafayette, Robert Morris, Louis XVI., William Penn, John Wesley, and Richard H. Lee. The complete works of Charles Dickens, and "Uncle Tom's Cabin," by Harriet Beecher Stowe, are among the illustrated books of Mr. Guild. In bindings, Rivière, Zaehnsdorf, Tout, Macdonald,

Matthews, and other noted artisans are represented.

We follow with another eminent collection on the drama, the owner of which, Hon. W. B. Maclay of New-York, died since the following facts were obtained from his library. He had been an active collector and illustrator for many years. One of his finest and most prized works was probably a large-paper copy of Doran's "Annals of the English Stage." Here were also fine examples of Ireland's "Records of the New-York Stage"; Fitzgerald's "Life of Garrick"; "The Kembles"; Donne's "Essays on the Drama"; "Life of Holland"; "Life of John Howard Payne"; "Old New-York"; "Evenings with the Sacred Poets"; Forster's "Life of Dickens," six volumes; "Life of Webster"; Lamb's "Essays," two volumes, eighty-one illustrations; Thackeray's "Four Georges" and "English Humorists"; "Life and Letters of Fitz-Greene Halleck," large paper, inserted title, extended to two volumes by one hundred and eighty-one views and portraits, besides autographs of the authors, James Grant Wilson, Maria Halleck, a sister of the poet, J. Fenimore Cooper, George Hall, Samuel L. Mitchell, James Lawson, John Quincy Adams, Jenny Lind, Epes Sargent, Edward Everett, Rufus Griswold, John S. Audubon, and many others.

Here was also Fanny Kemble's "Record of a Girlhood," extended from three to six volumes by the insertion of two hundred and fifty-three portraits (many very scarce old theatrical), one hundred views, fourteen original drawings, twenty-six autograph letters, among which are Walter Scott's, Thomas Moore's, Sir Thomas Lawrence's, the Duke of Wellington's, Sully's, Madame Vestris's, and others. We would, however, mention Samuel Rogers's "Table-Talk," extended to two volumes, two hundred and twelve illustrations: these are beautiful books; also "Shakespeare's England," one hundred and fifty prints, two volumes, eighteenmo; and large-paper edition of "Rip Van Winkle," many prints.

William S. Hills, of Boston, has performed some elegant work in the illustrating of popular authors, a little out of the beaten track of illustrators. His bindings are of the highest order. He has illustrated Oliver W. Holmes's "One Hundred Days in Europe," by one hundred and fifty-five illustrations, bound by Sanford, Boston. Leigh Hunt's "Book of the Sonnet" he has illustrated by adding two hundred and four prints, bound by Kauffman, London; Schlesinger's "Saunterings In and About London," one hundred and seventy-five illustrations, bound by Tout, London; "Table-Talk" of Samuel Rogers, two hundred and thirty-

eight illustrations, bound by Stikeman, New-York; J. J. Fields's "Yesterdays with Authors," two hundred illustrations, bound by Bradstreet; Byron's "Poetical Works," three hundred and sixty-two illustrations, bound by Rivière and Son, London; "Life and Writings of Henri Fuseli," one hundred and nineteen illustrations, bound by Tout; Mrs. Ann Eliza Bray's "Life of Stothard," two hundred and seventy-five illustrations, bound by Zaehnsdorf, London; "The Thames and Its Tributaries," one hundred and ninety-six illustrations, bound by Tout, London; William Makepeace Thackeray's "English Humorists," seventy-five illustrations, bound by Rivière and Son; William Forsyth's "Novels and Novelists of the Eighteenth Century," eighty illustrations, bound by Rivière and Son; "Table-Talk," by Leigh Hunt, forty illustrations, bound by Tout; John H. Burton's "The Book Hunter," one hundred and seventy-five illustrations. All of the above are books of the first order.

Henri Van Laun's "History of French Literature," three hundred and thirty-seven illustrations. Hippolyte Adolphe Taine's "History of English Literature," five hundred and thirty-eight illustrations. Mr. Hill's inlaying was almost exclusively done by Lucius Poole of Boston; and all of his bindings were by Sanford.

As historical *memorabilia* there is nothing perhaps which appeals with so much force to our sympathies as the preservation and storing up material of special or general local histories. The first privately illustrated books were of this character. We take great interest in the preservation of local history by means of illustrating, although the general interest is not so great as in literature, which has no geographical empire.

Ex-Mayor William A. Courtenay, of Charleston, S. C., has done much in the preservation of material for the future historian of Carolina. We shall refer to a few only, the interest in which is more national. The great cyclone of 1885 and the earthquake of 1886 both happened while he was Executive of Charleston, and a chief actor in the restoration of the city, which was a colossal work, as thousands of people in the country know, although far removed from the seat of these disturbances. Mayor Courtenay has collected, and put in a form for preservation and easy access, every particle of information, printed and written matter, both historical and scientific, of this dual calamity, which he has arranged in three great volumes. In these volumes are inserted three hundred photographic views. The data here preserved may in the event of similar calamities prove as great value to the geologist as the historian.

"On the Centenary Celebration of Yorktown," 1890, an account describing the decoration of the tombs of Amelia and Melanie de Grasse, daughters of Count de Grasse of Revolutionary fame, was handsomely printed; this has been greatly enlarged by the insertion of many rare portraits of Revolutionary compatriots of de Grasse, and of the participants in the decoration; also views and autograph letters, making a large volume of local history of great value.

In the eight volumes of the "City Year Books," covering the period of Mayor Courtenay's public service, 1880–87, he has gathered about twelve hundred pages, folio, of historic narrations, illustrated with many rare maps and prints, forming a unique and valuable collection of Carolina, and having an interest extending to all parts of the Union. One volume embraces the transactions concerning the transmission of money and provisions during the Irish famine of 1880.

There is also in this collection some rare reprints of early Carolina history, illustrated with portraits, views, and maps. Mayor Courtenay has a great collection of similar material, the extreme local character of which does not warrant special reference here, but the people of Charleston are deeply indebted to him for the interest taken in its preservation. We like to dwell upon these local his-

tories far removed from the great centers of show and ostentation. They exhibit the natural and healthy growth of a custom which has become a permanent benefit to the historian. To bring together and arrange these vast collections requires to have command of means, leisure, and culture beyond the average man.

Mayor Courtenay has a large library of early American history and general literature.

J. O. Wright, of New-York, has an interesting collection of privately illustrated books, but modestly prefers not giving details for publication. He has Adolphe Taine's "History of English Literature," containing eighteen hundred prints; Nathaniel Hawthorne's "English Note Book," with three hundred portraits and views; "Nell Gwyn," the only book yet bound, containing one hundred and fifty prints; Walton and Cotton's "Angler," four hundred; Arsène Houssaye's "Men and Women of the Eighteenth Century," one hundred and fifty portraits; Samuel Pepys's "Diary," five hundred illustrations; Skelton's "History of Bristol," Mr. Wright's native place, three hundred and fifty illustrations (the last privately printed, only twenty-five copies); Dr. Samuel Osgood's "Letters from Abroad," one hundred and fifty; "Book of Death "(one of sixty copies), one hundred and sixty illustrations. We cannot itemize the many other

works of Mr. Wright; the details in our possession are too meager.

We have long been familiar with the collection of Hon. George H. Purser, of New-York, who died in 1889, at the age of nearly eighty years. His library is still intact. For many years he amused himself mainly in the collection of prints and in extra-illustrating books, and was a man of wealth, leisure, education, and a fine taste. He had illustrated and extended "Nell Gwynne" to folio, with many valuable prints and mezzotints; and his "Lives" of General Scott and Governor Samuel J. Tilden were enriched with many rare autograph letters. His most precious works, however, were "Westminster Abbey," illustrated by six hundred and thirty-eight prints, and "St. Paul's Cathedral," the latter being his last important work. Among the others illustrated by him were Walter F. Tiffin's "Gossip about Portraits," extended to three folio volumes; William A. Duer's "Republi can Court, three volumes, folio; "Abbeys and Castles of England and Wales," four volumes, folio; William A. Duer's "Old New-York," two volumes, folio; "Life of Alexander Hamilton," two volumes, octavo; "Life of Edward Livingston," by Charles H. Hunt, two volumes, folio; "Life of John Bannister," two volumes, folio; "Life and Times of Frederick Reynolds," three volumes, folio. The above are only

a few of the most important works of Mr. Purser; there are more than a hundred others.

We believe it may be accepted as a rule that gentlemen do not generally lavish expense upon the life or works of an author unless to some extent he is a favorite. R. B. Adam, of Buffalo, New-York, has privately illustrated many books, among which is "The Letters and Journals of Lord Byron," edited by Thomas Moore, 1830. This work was originally in two volumes, but is now extended to four, quarto; also "Poetical Works of Byron," uniform with the preceding, 1839, eight volumes, extended to fifteen; also "Lord Byron and Some of His Contemporaries," by Leigh Hunt, 1828, one volume, extended to two, quarto. In all, this set contains twenty-one volumes and is illustrated by six hundred and fifty inserted portraits, two hundred and fifty-seven views and other illustrations of the text, and five hundred and forty views of scenery and buildings.

These volumes are a noble contribution to the memory of a genius whose unsavory reputation at home may not have been entirely due to inborn depravity. The tendency of all criticism of the age which stamped the character of Lord Byron in England was to follow easy and reckless methods in the estimate of character. Carlyle's criticism of Byron was an effusion of prejudice and vulgarity.

Byron had a wilful and untractable disposition which made him unpopular; his condemnation followed with little or no original investigation, and he wasted no time with his detractors.

It seems to us that the character of Byron as made up from the English estimate is open to criticism. His portraits have been placed before us in the darkest shadows. It is observable that all Byron's contemporaries who became intimate with him, with his inner life, were his friends, admirers, and defenders. Count D'Orsay believed him to be the most noble and honorable of men.

We know that Byron had a tainted ancestry, that he entered upon life without moral guidance or support of any kind, with no example or tradition in his own family but that of dissipation and debauchery; he had no friend to warn him against the consequences of vice or to tempt him to virtue; and we also know that a corrupt and venal ancestry has an effect upon immediate posterity in imputation, if not in defilement. This seems to have been the basis upon which Byron's compeers estimated his character. He keenly felt the injustice of this valuation, but knew there was no appellate tribunal. Add to all this youth, pride, consciousness of great personal beauty, also a great physical deformity, of which his enemies neglected no opportunity to twit him, and charity blends with

our condemnation of his transgressions. From our point of view Lord Byron exhibited more than an average of the noble traits. "With all his waywardness," says Stanhope, "he always returned to nobler fixed principles," and there is some external and extrinsic evidence that he was also greatly sinned against. Samuel Rogers says:

> "Thy heart methinks
> Was generous, noble."

While we find ungoverned passion and extravagant emotion, we find also sublime thought and noble aspirations. The annals of English literature do not furnish a meaner challenge than the following from Southey. "I have fastened his name," said he, "upon the gibbet for reproach and ignominy. Take it down who can!"

We believe that every subsequent age will sit in judgment upon the character and genius of Byron, and it is by no means certain that a future generation may not reverse the verdict of his compeers. And yet the poetical homage rendered to him by Samuel Rogers and E. Bulwer Lytton in England, by Alphonse de Lamartine and Victor Hugo in France, by Johann W. Goethe, Joseph C. Zedlitz, and Wilhelm Müller in Germany, is well known and is all that could be desired by his friends. Campbell says, "Byron's poetry made him great;

it was greater than himself."[1] We believe, after Shakspeare, he is the best-known English poet.

But it is with the contemporaneous history only that the illustrator has to deal. We have no doubt Byron was a transgressor, although possessing every gift that imagination could desire, except the gift of knowing how to use them; and hence his "Iliad of Woes."

The next work taken up in Mr. Adam's collection is the "Robert Burns Calendar, a Manual of Burnsiana," Kilmarnock edition of 1874. This work is in one volume, quarto, illustrated by eighty-eight portraits and views inserted with autograph letters of Burns, Scott, Cunningham, and many others.

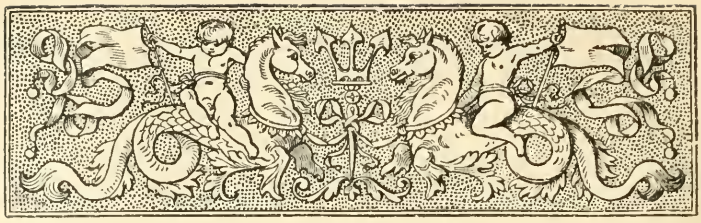
Irving's "Life of Washington," five volumes, extended to ten by the addition of two hundred portraits, eighty-six views, and illustrative scenery; also "Knickerbocker's History of New-York," 1809, two volumes, extended to three, forty-four inserted engravings by Darley, George Cruikshank, Leslie, Walston, and others, besides eighteen pen-and-ink sketches by B. Lander; "The Book Lover's Enchiridion," one volume, extended to three, two hundred and ninety portraits inserted; Macaulay's "Criti-

[1] We have in our possession two numbers of a serial, the only two, we believe, issued — one from Broadway and the other from Ann street, New-York — entitled "The Inedited Works of Lord Byron," etc., by his son, Major George Gordon Byron, 1849. They are two interesting pamphlets, so far as they go. We are not informed as to their rarity.

cal and Historical Essays," three volumes, with two hundred and seventy-nine portraits inserted; "Life and Times of Oliver Goldsmith,"—"The inspired idiot," said Walpole,—with eighty portraits inserted; "Yesterdays with Authors," seventy-four portraits; "The Complete Angler," Major edition, 1883, one volume, extended to two by the insertion of one hundred and twenty-six portraits. François William Guizot's "History of France," translated by Black; also Louis Henri Martin's continuation of "French History," ten volumes, extended to twenty large octavo, three hundred and thirteen portraits inserted, and two hundred and thirty-seven views, scenery, buildings, and battle-fields; also "Life of Napoleon," two volumes, extended to four, seventy-four portraits, fifty-seven views.

"Iconographia Scotica," London, 1797, one hundred and sixteen portraits, in three parts; "The Monarchs and Their Families from David I., 1124, to James VI., 1567," forty-eight portraits; "The Nobility from John, Earl of Buchan, 1408, to John, Lord Belhaven, 1679," forty-two portraits; "The Clergy and Commoners from William Elphinstone, Bishop of Aberdeen, 1484, to Colin Maclaurin, mathematician, 1746," twenty-six portraits. Mr. Adam's library contains a great many valuable and rare volumes which do not come within the limits of this monograph.

Mr. S. V. Lillie, of Brooklyn, is still engaged on his first work; he pleads nonage in the art, but he has the persistency of an adult. He is illustrating J. R. Green's "History of the English People," the four-volume edition, and has already secured eight hundred prints, extending the work to eight very pretty and well-illustrated volumes. Mr. Lillie generally does his own inlaying; Lawrence has done some for him. He expresses satisfaction with the yield in the pleasure it has afforded.



## CHAPTER IV.

Ferdinand J. Dreer. A. F. Hervey. Thomas J. McKee. Joseph Norton Ireland. Douglas Taylor. Augustus Toedteberg. William B. Dick. A. Oakey Hall. J. W. Poinier. R. H. H. Steele. Stephen H. Price. Peter Gilsey. W. H. Kemp. T. W. Lawrence. Ogden Goelet. Dudley Tenney. Thomas H. Morrell. Hamilton Cole. Thomas A. Emmet. Samuel P. Avery.

NOTHING is so incomprehensible to the uninitiated as the enthusiasm manifested by the persistent book- and print-collector in a pursuit which, to them, presents no commensurate returns for the labor and expense bestowed upon it. The many doubtful compliments heretofore paid to bookmen by the public press, the sometimes hidden satire and not infrequently unaf-

fected ridicule aimed at the inordinate passion for books, come from an ignorance of the subject. Literary knowledge in this country is pretty generally diffused; knowledge of books has a much narrower range. No man, not himself a bookman, ever gains full access to the heart and library of a genuine bibliophile. Book-lovers are uncommunicative on the subject of their passion to another not of the craft. This kindred fellowship, to a certain extent, is true in most other callings; but in none is it so emphatically marked as in the world of book-collectors. Even John Hill Burton, author of "The Book Hunter," the name of which of itself is a term of reproach, was but a neophyte, and he knew nothing of the true *inwardness* of this ennobling passion. He knew that it represented a higher strata of culture, for which he had aspirations, but to which he never attained. This book, "The Book Hunter," did not commend or advance the dignity of that homage which men of culture pay to books, but rather degraded it. His persistent employment of the term *mania* in a sense which implied *dementia* and a necessary vigilance of friends or a committee of the person and estate, inaugurated more reserved methods in the search and accumulation of literary matter than had ever formerly been practised, and resulted in no good to either collector or dealer.

Many veteran collectors, to whom the love of books, prints, and the art of privately illustrating have furnished the keenest pleasure of their lives, and who are examples of the natural reserve and diffidence which belong to bookmen, assure me that they have felt much humiliated by the treatment of writers generally upon the subject of books and bookish men, and their reserve has been much heightened through fear of provoking unpleasant criticism. We have never seen a generic sketch or drawing of a book- or print-collector which was not in some particular caricatured.

The foregoing thoughts were the result of a review of the material which is to compose this chapter, and which is principally the work of veterans of the fraternity who well know the truths hinted at on the foregoing pages.

Mr. Ferdinand J. Dreer, of Philadelphia, is an old collector of literature, and he has also privately illustrated many books, most of which are specially noteworthy here, as they are out of the usual line of illustrated books, their tendency being the local institutions of Philadelphia; and in the forty years in which he has been engaged in the worthy pastime, Mr. Dreer has placed his native city under a debt which will probably never be canceled. Philadelphians were among the earliest to engage in the art of extra-illustrating books; there were a number

of them contemporaneous with John Allan, of New-York, who was considered about the earliest in this country.

Among the many illustrated books of Mr. Dreer is a "Memorial of the Union Club of Philadelphia, 1871," into which he has inserted over one hundred and fifty prints, photographs, water-color sketches, programs, and over one hundred autograph letters. Also "Recollections of the Table-Talk of Samuel Rogers," to which is added "Porsoniana," with one hundred and eight rare engravings and an autograph letter of the author. This was Mr. Dreer's first effort at inlaying; it was over thirty years ago (1861). Another worthy book is the "Memorial of John Allan," privately printed for the Bradford Club, 1864. It is illustrated by eighty-five prints, autographs, and water-color drawings, bound in orange-colored morocco. This is a beautiful book; much interest was taken in it in consequence of association.

"Then and Now," a discourse in Christ's Church on the occasion of the removal of the remains of Bishop White from the vault of that church, by William Bacon, D. D., illustrated by one hundred and eight prints, water-colors, sketches, and many rare autographs.

Mr. Dreer has also illustrated "Memoirs of John Fanning Watson, Annalist of Philadelphia and New-

York"; also "Memoir of Lieutenant-Colonel John T. Greble, of the U. S. Army," by Benson J. Lossing, privately printed; also "History of Christ's Church, Philadelphia," from its foundation, A. D. 1695 to A. D. 1841; and of "Saint Peter's and Saint James's Churches," illustrated by over one hundred and sixty prints (mostly portraits), original water-color sketches, and one hundred autographs, extended to quarto. All excessively interesting books.

"English Bards and Scotch Reviewers," New-York, 1865. This work is illustrated by two hundred and fifty-eight prints, many of them very rare, also many rare and valuable autographs; royal octavo. Also "A History of the Bank of North America," the first bank chartered in the United States. This is an extremely interesting book, and is rendered tenfold more so by the addition of the illustrations (of which it has over one hundred and fifty), portraits, and autograph letters of those who have been officially connected with the bank since its foundation, checks of the bank, and specimens of the currency since its organization; quarto, full crushed levant, by Bradstreet. "Memoirs of Nicholas Biddle." This volume is illustrated by over two hundred prints, autographs, currency of the Bank of the United States, drafts, bills of exchange, etc., etc. Nearly all of the letters are either from or addressed to Nicholas Biddle while president of

the Bank of the United States. This book is also a history of the bank.

"American Engravers and their Works," by William S. Baker, Philadelphia, 1875. One hundred and fifty prints, illustrative of the engravers' art. This little book gives an account of over ninety American engravers, commencing with Charles W. Peale, born 1741, and ending with William Marshall, born 1836. It describes fifty-three engraved portraits of Washington and the artists who engraved them; also sixteen of Franklin, fifteen of Jefferson, many of John Adams, Robert Fulton, and others. It is a useful little book to the collector of American portraits and early American views.

"The Congress of 1774," by Henry Annitt Brown, "an oration delivered in Carpenter's Hall, Philadelphia, on the one-hundredth anniversary of Congress." One hundred and forty-eight prints (mostly portraits), with many autographs, have been added.[1]

A. F. Hervey, of Boston, is a collector of books of over forty years' standing. He has accumulated a library of six thousand volumes of gen-

[1] The collection of autographs which Mr. Dreer has been over forty years accumulating has been presented to the Pennsylvania Historical Society. They are to be kept in a fire-proof room in the society buildings. A catalogue of this wonderful collection is being made; it will be in two volumes, quarto, of about five hundred pages each. Of this sumptuous work only two hundred copies will be printed for private distribution. The value of this collection is said to be about $150,000.

There is said to be a letter or other manuscript of nearly every poet and au-

eral literature, and has done some private illustrating. Among his illustrated books is the "Life of Henry W. Longfellow," in three volumes, with three hundred and eleven prints, portraits, and views, bound in blue crushed levant, elaborately tooled by Macdonald and Sons, Boston. "Although our hemisphere," says Cardinal Wiseman, "cannot claim the honor of having brought him forth, still he belongs to us, and I desire to pay a tribute to the author of 'Evangeline.'"

Also the following "Autobiography of Anna E. Bray," two volumes, illustrated by one hundred and twenty-five prints, portraits, and views, many of which are proofs, bound by Sanford, in dark olive crushed levant, Grolier pattern, silk linings.

"Diary of Henry Crabb Robinson," three volumes, extended to six by the insertion of three hundred and fifty prints, bound by Macdonald, full crimson calf. Mr. Hervey has devoted a great deal of time and money in the illustrations of this book.

"Memoirs of Caroline Fox," illustrated by three hundred prints, inlaid by Hathaway, Poole, and Dr. Pratt, bound by Hathaway; also Sir Fulke Greville's

thor who wrote in the English language. There are about fifteen by William Penn, twenty-five by Washington, all the signers of the Declaration of Independence (except two), all the generals of the Revolutionary war, governors of all the States, hundreds of letters of famous actors, actresses, singers, and artists. They are arranged under heads of clergymen, philanthropists, philosophers, physicians, alchemists, chemists, astronomers, mathematicians, geologists, archæologists, artists, poets, inventors, authors, actors, lawyers, etc., etc.

"Memoirs," eight volumes, with four hundred and twenty-five prints. "Retrospects of a Long Life," by S. C. Hale, illustrated by one hundred and thirty-five prints; "Autobiography of Mrs. Esther L. Piozzi," extended to two volumes. Dr. Johnson's opinion of Mrs. Piozzi was, "If she was not the wisest she was undoubtedly the wittiest woman in the world." Boswell has enshrined Mrs. Piozzi in the immortal circle of wits and poets who will live forever in his work. "Life of Reverend George Crabbe"; "Life of Thomas Chatterton":

"The marvelous boy,
The sleepless soul that perished in his pride,"

by John Dix; "Life of Lord Byron," extended to two volumes, one hundred prints and autograph letter of Byron—"the proud imperious boy"; "London and Its Celebrities," extended from two to four volumes; "Life of George Bryan Brummel," known as "Beau Brummel," bound in full crimson levant; also "Monograph on Privately Illustrated Books" (first edition), one hundred and seventy-five inserted prints, bound by Macdonald and Sons in crushed olive levant, tooled around outside and in, with paneled silk linings.

There is no subject to trace the progress of which affords greater pleasure than that of the drama and dramatic literature. From its first appearance upon the Attic stage, from the greatest

antiquity,[1] it has descended on the stream of time with varying popularity and success, but always with important results to society. "The early drama," says Stedman, "was the mouthpiece of a passionate and adventurous era. The stage bore to the period the relations of the modern novel and newspaper of our own, not only holding the mirror up to nature, but showing the very age and body of the time."[2] Its effect upon the moral status of society has been in proportion to its encouragement by the enlightened few and its consequent moral elevation. The great moral work of the drama lies in the fact that few persons are disposed to undergo the task of self examination and condemnation; hence, they turn to the drama to perform for them an anatomy of their moral lives which they have not the courage to do for themselves. We can discern and rebuke the perturbing acts of human life when presented in the fiction of the play, a kind of reflex moral didactics, which re-

[1] Dramatic representations in England appear to have been founded on what were termed "Miracle Plays," the first of which in Latin, by Hilarius, an English monk, was written in the beginning of the twelfth century. These "Miracle Plays" were legendary representations of saints and martyrs founded on the Old and New Testament histories. Their literary importance was never very great, although traces of similar exhibitions are discoverable in almost every part of Europe. A lingering survival still exists at Ober-Ammergau. All of which may probably be traced to the Bacchic or Eleusinian Mysteries.

[2] We have no doubt that had the greatest of all poems, "Paradise Lost," been cast in a dramatic mold as first conceived by the author, and as the four earliest drafts still extant indicate, instead of an epic, it would have given a brighter immortality to both author and poem.

lieve us from direct condemnation. Consequently the stage possesses a great conservative advantage over the aggressiveness of the pulpit as a moral instructor. It presents the living module, and is in fact an extra-illustrated book of phases of human life with moving, living, thinking pictures, and its pages are turned over to represent the events of an ordinarily long life foreshortened into a few hours. Nothing is calculated to afford more solid instruction or more rational amusement than a well-constructed drama, and if it be well represented or illustrated with proper illustrations, it is tenfold more effective, "a teaching by precept with examples before us." Old Michel Montaigne confesses in his essays that he performed a like criticism upon his own life by constantly reading Plutarch's "Lives." Private illustrators of books have taken more naturally to the drama than any other subject. Among those who have enlarged our views on the literature of the drama by illustrating it in books, one of the most thorough and painstaking is Thomas J. McKee of New-York, and the amount of material which he has amassed for the use of the future historian is valuable beyond all estimate. His great accumulation is the principal source from which material has been drawn to illustrate operatic and dramatic articles which have from time to time appeared in our monthly magazines.

Mr. McKee began early as an illustrator. It was his custom to purchase all rarities relating to the drama, as autographs, prints, portraits, and playbills, as they came in his way; in fact he put himself in the way to find them. In this manner he had accumulated an almost inexhaustible supply for future use at very moderate rates.

In glancing over the illustrated biographies of actors and dramatists as they are spread before us in the library of Mr. McKee, we note Thomas Betterton, Joe Haynes, James Quin, Mrs. Anne Catley, Mr. G. A. Bellamy, Mrs. Sarah Siddons, Mrs. Dorothea Jordan, Mrs. Elizabeth Inchbald, Miss Eliza Farren, Countess of Derby, Miss O'Neill, Mr. John Palmer, "the only man of his day," says Boaden, "who could walk the stage and occupy it," Mr. J. Henderson, who was noted for his bad stage manners, Mr. William Parsons, Madame Marie Rose Vestris, celebrated in tragedy, Mr. Charles Mathews, Mr. George F. Cooke, the best *Richard* since the days of Garrick, Mr. John J. Kemble, Mr. R. W. Alliston, Mr. Edwin Forrest, Mr. W. C. Macready, Mr. James Wallack, and Mr. John Cooper. The biographies, memoirs, and reminiscences included in this list have been greatly extended, and are replete with rare portraits, autographs, playbills, and prints of stage views and scenery.

In his illustration of Joseph N. Ireland's "Records of the New-York Stage" Mr. McKee has outstripped all competitors. He has extended this work to twenty folio volumes by the insertion of over five thousand prints, portraits, portraits in costume, several hundred original drawings by Hosier, Graef, and Toedteberg, and hundreds of playbills. This is truly a cyclopean work; we shall shrink from any effort to convey an adequate notion of it by means of language. While we are exploring the depths of these dramatic treasures, our attention is called to a companion work, Dr. John Doran's "Annals of the English Stage," extended to ten folio volumes.

And then that inimitable impersonator of *Shylock*, *Othello*, and *Richard*, Edmund Kean, is memorized in two hundred portraits and about one hundred and eighty playbills in four folio volumes, also portraits of his grandfather, George Saville Carey, his mother, Nancy Carey, his uncle and sometimes reputed father, Moses Kean. Many autograph letters of Kean and a holograph poem are inserted. When it is considered that playbills such as are contained in this work sell in London at from $5 to $160 each, some notion of the expense of this method for preserving the memory of a great actor may be obtained. Kean was the most susceptible to applause of any man who ever ap-

peared on the stage. He became so discouraged on one occasion that he declared he would "never go on the stage again if the pit kept its hands in its pockets. Such an audience would extinguish Ætna," said he.

The most important of the dramatic biographies, however, and upon which Mr. McKee has bestowed the most care and enthusiasm, are Downe's "Life of Joseph Grimaldi," extended to two quarto volumes by the insertion of several hundred portraits, prints, autographs, and playbills relating to the history of this celebrated clown; J. T. Kirkman's "Life of Charles Macklin," extended to five volumes octavo, and containing upward of two hundred portraits, playbills, and autographs; and Thomas Davies's "Life of David Garrick," the great reformer of the English drama and restorer of Shakspeare to the stage, in four folio volumes. These volumes contain perhaps the largest and finest collection of material relating to Garrick in America; all the rare McArdell mezzotints after Zoffany, Reynolds, Gainsborough, and rare prints of him in all the characters in which he ever appeared and from the earliest to the latest engraved, some of which are apparently unique; portraits of his father and wife (as Mademoiselle Violetta), which are also unique; numerous autographs, including several of Garrick himself and of all his near relatives, and

with hundreds of playbills from his early appearance to his final leave-taking of the stage in 1776.

Here are also Dr. John Francis's "Old New-York," in four volumes, large paper, profusely illustrated; and Winthrop Sargent's "Life of Major André," extended to four volumes, containing, besides many other illustrations, a manuscript prologue in André's handwriting, and which was spoken by him at the John Street Theater just before his capture, and an engraved full-length portrait of him as Adjutant-General — a print quite unknown to American collectors. Here is also Izaak Walton's "Complete Angler," Pickering edition of 1836, swollen to six thick volumes.

From the above it will be seen that Mr. McKee has not confined his labors exclusively to the drama. He has also copies of the "Lives" of Byron, Burns, Macaulay, Stothard, Cruikshank, and many others.

But of all the books in this collection, prodigality is most conspicuous in a large-paper copy (only fifteen printed) of Gabriel Harrison's "Life and Works[1]

[1] There was a work called "The Thespian Mirror," written by John Howard Payne before he was fourteen years old, and published by Southwick and Hardcastle, No. 2 Wall Street, in 1806. This work, I believe, has become very scarce. I have never seen a copy. Mr. Gabriel Harrison, however, had access to one, from which he quoted in his "Life of Payne." The only perfect copy known to exist was sold at the Philip Hine sale in 1875. This contained the portrait of T. A. Cooper, tragedian.*

* Since which Mr. McKee has obtained several numbers of "The Thespian Mirror," and they are included among the illustrations of this work. The "Mirror" was a weekly dramatic publication. Payne was also editor of the "Pastime," a weekly devoted entirely to literature, and published while he was in college.

of John Howard Payne," extended to twelve volumes by the insertion of over twenty-five hundred prints, portraits, original drawings and water-colors, autograph letters, and playbills, among which is a playbill of Payne's first appearance in London, June 12, 1813. Neither money nor labor has been spared to make this the most beautiful and complete memorial of the author of "Home, Sweet Home" in existence. Here are also all the known engraved portraits of Payne from boyhood to old age, besides several drawings of portraits which have never heretofore been reproduced. Letters, autograph poems, extracts from his diary and journal extending over a period of more than forty years, and down to his death at Tunis in 1852, are here preserved.

An extract from his journal shows that he was manager of Sadlers Wells Theater in 1820. During this engagement he contracted debts, for the non-payment of which he was thrown into prison. The journal relates that, having had a new play accepted at the Covent Garden Theater, he induced his kind-hearted jailer to accompany him surreptitiously on his *parole d'honneur* to the gallery of the theater, to witness his drama, "Thérèse, the Orphan of Geneva." The play was a success, and on its first production realized enough to satisfy all his creditors.

The work contains drawings of the American Consulate at Tunis, the room in which Payne lived and died, his tomb, etc.; these were executed by a special commission for Mr. McKee.[1] And now comes a "Memorial of Dr. Alexander Anderson," the first American wood-engraver, by Benson J. Lossing, Esq. This interesting book has been extended to ten octavo volumes by the most wonderful collection of prints, portraits, paintings, drawings, and autograph letters that were ever brought together in one book. It not alone illustrates the life and works of Dr. Anderson, but it is also a history by illustration of the progress of the art of wood-engraving in America. These volumes contain several hundred prints, two hundred and fifty drawings mostly by Dr. Anderson himself, among which are portraits in water-color of his father and mother and other members of the family; also of Dr. Young, William Morgan, and Lansing, beautifully executed after the manner of miniatures, with upward of one hundred autograph letters of Ander-

[1] The colossal bronze bust of John Howard Payne erected in Prospect Park, Brooklyn, from its inception to its final dedication, is as distinctly the product of the enthusiasm and affection of Gabriel Harrison for this neglected genius as the book which bears his name as author upon its title-page. The Faust Club, of Brooklyn, came into being in a moment propitious for the carrying out of a long-cherished notion of Mr. Harrison, and he succeeded in infusing his enthusiasm for the work into many of the members of the Club. A Monument Committee was appointed, consisting of John Y. Culyer, Frederick T. Hoyt, and the writer. George G. Barnard acted as treasurer for the committee. This organization resulted in the erection of the Payne Memorial; and the Faust Club "spun its task," did its one good work, and died.

son, his father, mother, and other members of the family, besides those of Washington, Franklin, Hamilton, Irving, Lossing, Duyckinck, Dr. Young, William Morgan, Adams, and about one hundred others; also specimens of Dr. Anderson's engraving on copper, wood, and other material, his earliest crude efforts on type-metal or some other soft material, his engravings on hard wood executed in his prime, and in which it is doubtful if he has ever been excelled, even by the great Bewick.

In his old age Dr. Anderson continued engraving for his amusement. His workshop was what had formerly been a shed situated at the rear end of his back-yard. In the winter he put up a small stove and continued to work there, and the family frequently heard the old gentleman splitting wood to supply his stove; in the spring it was discovered that he had split up and used for fuel a large quantity of his engraved boxwood blocks, representing some of his largest and finest engravings, and which he had kept for several years.

The last two named works, "Payne" and "Anderson," are more than illustrated books, more than memorials,—they are monuments erected by a warm heart to commemorate unobtrusive genius. Fragile, indeed, are such testimonials, and yet they are more enduring than stone. When Cheops erected that stupendous pile of granite, the great

pyramid, Pi Rama, the Mountain, for no other purpose than to perpetuate his name, he little suspected that an insignificant weed, growing beside the Nile, would become a more durable register of his fame than all the quarried granite of Mokatan.

Many of the books mentioned are still innocent of the binder's art. Mr. McKee has a theory, founded upon experience, that an illustrated book, when bound and placed on a library shelf, ceases to attract and retain the same interest held for it before binding.

The preceding sketch enumerates but a small portion of Mr. McKee's library; for, in addition to his illustrated books, it contains several hundred volumes relating to the history and literature of the English and American drama, and including many old quarto plays, scarce and rare editions of early English and American poetry, and many other works of the extremest rarity; an atmosphere and odor of literature and books seem to pervade the entire premises.

The conformable fitness of accident is sometimes more remarkable than the most studied design. The sequence of dramatic literature will be preserved, almost without a break, in the succeeding collection of Joseph Norton Ireland, of Bridgeport, Connecticut. Mr. Ireland has illustrated his "Records of the New-York Stage," printed on Whatman

drawing-paper (only two printed), to nineteen thick folio volumes, by the insertion of three thousand, three hundred and five illustrations, of which nineteen hundred and thirty-five are portraits of actors, authors, and musical composers; two hundred and thirty are autographs; seven hundred and eight are playbills; two hundred and twenty-four views of theaters and other public buildings; one hundred and twelve scenes from plays, and ninety-six are maps, prologues, epilogues, and newspaper cuttings.

The original playbills include many from 1791 to 1796, and there is one reproduction of a bill of December 20, 1753. Among the autographs are one each of the Hon. Rip Van Dam, Hugh Gaine, William Dunlap, and Sir John Oldmixon, together with those of the whole old Park Theater company attached to a complimentary letter to Mr. Thomas Barry on the occasion of his farewell benefit, June 19, 1833 — namely, Mrs. Austin, Mr. Blakely, Mr. and Mrs. Durie, Mrs. Clara Fisher, Mr. John Fisher, Mr. and Mrs. Hilson, John Jones (vocalist), William Horace Keppell, Gilbert Nexen, John Povey, Henry Placide, Alexander Rae, Miss E. Rae, T. H. Reynoldsen, Peter Richings, and many others. The above letter was presented to Mr. Ireland by Mr. Barry. There are many interesting marginal notes of receipts for many nights' performances from the

treasurer's book of the old Park Theater, with a marvelous amount of other interesting material concerning that old theater.

There is in this collection a manuscript memoir of Mrs. Mary A. Duff,[1] in four thick quarto volumes, containing two hundred and two original programs, with the name of Mr. or Mrs. J. R. Duff on every one of them; one hundred and thirty-eight portraits, eleven views of theaters, and one hundred and three autographs, including those of herself and of her second husband, Joel G. Seaver; her son, Thomas T. Duff; other members of her family, and the Right Hon. Earl Russell; also many of her religious compositions. The printed memoir of Mrs. Duff, also extended to four quarto volumes, containing four hundred and thirty-nine

[1] To the Editor of the Tribune.

*Sir:* I have just read, with much interest, some extracts from Mr. Joseph N. Ireland's "Life of Mary Duff." She was a woman difficult to describe, but, as the girls say, "just perfectly lovely." There are not many living who can remember, as I do, of having seen her many times when she was a member of the old Boston Theater Company, of which Snelling Powell was manager. The company included Mrs. Powell, Mrs. Duff, Mrs. Darley, with Bernard, Dickinson (afterward Dickson), Duff, Entwistle, and others. I remember seeing her play with Cooke and also with Tom Cooper. The last time I saw her was about 1832. She was the heroine of some very pathetic play, and during the performance I happened to be "at the wings," and said to her, "Why, how naturally you appeared to sorrow; it seemed to me as if you were actually crying." "Why, bless you, I was crying like a baby all the time, because I was so interested. I always try to feel that I am really the character which I represent, and to-night I tried hard to stop crying, fearing 'the house' would think I was overdoing my business." Yes, she was lovely, and when she was talking with me, she seemed as simple as a school-girl (not one of the present day, though).

Respectfully, James W. Hale. (Born in 1801.)

New-York, June 22, 1882.

portraits and other engravings, eighty-three autographs, and forty-four original bills bearing her name, including those of her performances at Drury Lane,—in all five hundred and sixty-six illustrations, besides fifty-one critical notices by the press; also some programs and playbills of her performances in Dublin in 1809–10.

The octavo memoir of the tragedian Thomas A. Cooper has been enriched by the introduction of more than two hundred portraits and views and thirty-six autograph letters, among which are the rare ones of Holcroft, Godwin, and Thomas Wignell. Other interesting letters are those of Mr. Cooper himself and his daughter, Priscilla (Mrs. Robert Tyler), his other children and grandchildren, his wife and various members of the distinguished Fairlie family into which he married. In two folio volumes accompanying the above are inserted one hundred and twenty-five original bills bearing his name, from the Bath, Bristol, Liverpool, Covent Garden, and Drury Lane Theaters of England, and of the different theaters of Boston, Providence, New-York, Philadelphia, Baltimore, Washington, Pittsburg, and New Orleans, with manuscript copies of more than fifteen hundred other bills bearing his name.

"The Early Players of Great Britain, from 1564 to 1800," occupy three quarto volumes in this

collection, numbering three hundred and fifty actors. To Garrick and his contemporaries are assigned one hundred and seventy-five full-length sixteenmo portraits, some of which are very rare. Horace Walpole's "Catalogue of the Royal and Noble Authors," with four hundred and seventy-eight portraits, is extended to four quarto volumes. The eighteen volumes of "English History and Biography," which has been enlarged from "The Four Georges," "George III.," "Queen Charlotte," and "William IV.," contain twenty-three hundred and ninety-three engravings. "Queen Victoria and her Ancestors up to Alfred the Great," with fifty-seven portraits inserted, makes a large folio accession to this library.

Mr. Ireland has a large collection of dramatic and miscellaneous matter, composed principally of portraits awaiting assignment.

J. J. Glessner, of Chicago, Illinois, has been successful in an effort to illustrate John Baskerville's "Milton's Paradise Lost." He has also illustrated and extended "Walton's Compleat Angler," "The Table-Talk of John Selden," "Life of Cardinal Wolsey," by George Cavendish. Mr. Glessner has several other works in progress.

To accomplish a great deal of work in private illustrating requires a great versatility of talent, and the sage of proverbial philosophy will say "with no

fixed purpose in any," or, in the more homely language of the adage, "a Jack at all trades and good at none." As an example in direct refutation of this old saw, we introduce to the reader Mr. Douglas Taylor, of New-York, known as a printer, writer, publisher, and politician. As a dramatic writer and critic previous to his political and official life, from 1860 to 1880, he was identified with the better walks of the drama, and had accumulated a great number of works and prints connected with the stage. For the last seven or eight years Mr. Taylor has given much of his time to private illustrating, and has visited London and Paris for the purpose of making collections; the result is over two hundred volumes of extra-illustrated books. He is thoroughly heterodox in his methods, never enlarging or building up the letterpress of the work, and very few are extended to more than four volumes. In this manner he has extended the greater number of his books, adding specially printed title-pages when required. Among them are the "Lives" and "Memoirs" of Edmund Kean, by Barry Cornwall; James Boaden's "Lives" of Mrs. Sarah Siddons, J. P. Kemble, and Mrs. Elizabeth Inchbald; "Memoirs of Maria Gasparo Vestris"; Raymond's small "Life" of Elliston, Dunlap, and G. F. Cooke; the "Life of Charles Mathews" and the "Table-Talk," both by Mrs. Mathews;

Rees's "Edwin Forrest"; Goodwin's "Sketches and Impressions"; Colman's "Random Records"; "Memoirs of Samuel Foote"; Cunningham's "Nell Gwynne"; "Life of Madame Malibran"; Hogarth's "Musical Drama"; "Lives" of Bannister, Thomas Dibdin, Mrs. Dorothy Jordan, George Holland, J. W. and Lester Wallack. All the above are extra-illustrated with a prudent sufficiency.

Mr. Taylor has many other works illustrative of the stage. They include "Biographia Dramatica," Barton; Baker's "Old Actors"; Russell's "Representative Actors"; Bernard's "Retrospections of the Stage"; "The Thespian Magazine"; Hook's "French Stage"; "Dramatic Mirror"; Cibber's "History of the Stage"; Donaldson's "Recollections"; Robson's "Old Playgoer"; "The Covent Garden Journal."

Mr. Taylor has paid especial regard to illustrating the works of Laurence Hutton, having completed both the large- and small-paper editions of Hutton and Mathews, five volumes, "Actors and Actresses," with a view more to the quality than the quantity of the illustrations inserted; also Laurence Hutton's "Plays and Players"; "Occasional Addresses" of the same author; his "Bernard's Retrospections of America"; "The Literary Landmarks of London," and his last success, "The Curiosities of the Stage." Mr. Taylor has one

volume which is certainly unique: it is "Old London Comedians," a collection from pamphlets illustrated by autographs, portraits, and players' bills tastily arranged, the inlaying by Trent and Moreau, the binding by R. W. Smith.

He has an especial affection for his native city, New-York, and has illustrated many books of its history; among which the favorites are Dr. John W. Francis's "Discourse"; William A. Duer's "Old New-York"; David T. Valentine's "History of New-York"; Benson J. Lossing's "History of New-York City," four volumes; William Barnes's "Centenary History"; John B. Moreau's "American Chronology," and incidentally "Brief Memoirs" of James W. Beekman, Gulian C. Verplanck, Charles P. Daly, Charles O'Connor, James W. Gerard, and Horace Greeley. The "History of the Tammany Society" has been a pet project of Mr. Taylor for some years past, and when finished will make eight volumes of great interest.

The remaining part of this wonderful collection of privately illustrated volumes, already completed, are mainly of a miscellaneous character, such as "Leigh Hunt"; Pennant's "Old London"; "Byron" and "Shakspeare," with the usual three or four hundred illustrations; Mrs. Frances Trollope's "Works"; General Ulysses S. Grant's "Voyage Around the World," extended to four handsome

volumes; Dibdin's "Tour in France and Germany"; Samuel S. Cox's "Travels"; Henry Swinburne's "Courts of Europe"; Samuel C. Hall's "Memoirs," in two thick volumes, with many fine prints and autographs; Matthew L. Davis's "Life of Aaron Burr"; Madame Le Brun's "Memoirs"; "The Life of George IV.," and Galt and Lady Bury's "Diary of a Scamp"; also John Galt's "Lives of the Players," in two volumes; "Horace Walpole and His World," in two volumes; "Men and Manners in America"; Fanny Kemble's "Record," in three volumes; "Marriages of the Bourbons," four volumes; Baron Wrangall's "Memoirs," in three volumes; "Life of Francis Hill"; "The Life of Comte Philibert Grammont," with the Harding and Scriven illustrations, and additional etchings including the Duchess of Portsmouth, fitting appendixes to "Nell Gwynne." "Memoirs of the Artist William P. Frith," in three volumes duodecimo, contains some worthy portraits. Among essentially literary works are Miss Mary Russell Mitford's "Recollections"; Thomas Campbell's "Poets of England"; N. P. Willis's "Letters," and O. W. Holmes's "Hundred Days in Europe." There are at least one hundred other volumes which go to make up this collection of illustrated books.

Here are Garrick, Siddons, Betterton, Barry, Booth, Foote, Liston,—in short, all the knights of

the "sock and garter" who have trod their hour upon the stage and passed away, leaving behind names to be honored and respected.

But in all this omniform collection of illustrated books we look in vain for such familiar titles as Dickens, Doran, Walton, or Ireland; and although Mr. Taylor has these works in his library and expresses a profound admiration for the last-named author, his work illustrated is not numbered among his extended books.

Mr. Taylor informed us, and we thought with a little pompousness of expression, that there *were* books in the English language which he had not privately illustrated—a fact which had not occurred to us. *Ignoti nulla cupido.*

Thousands upon thousands of the most valuable and charming prints are here stored, we may hope permanently, for preservation and the use of the future historian. However, above all things, we trust their present form is sufficiently attractive to preserve them from the hand of vandalism. We are here to plead for the preservation of these delightful memories of past ages—engraved portraits,—so many grand examples of which are tenderly cared for in the foregoing collection, while their originals, painted portraits, have already crumbled to dust; these and their many duplicated representatives only remain.

We cannot refrain from expressing a preference, not very popular, however, that for enduring grace and symmetry there is no impersonation of the human features which is superior to the skilfully and artistically executed steel-engraving, which, if thoughtfully cared for, will preserve its freshness and sharpness for hundreds of years; this is not true of painting. Our memory retains but one image of old Erasmus; it is always the calm, resigned, and pellucid expression which characterizes that print from the engraving of Scriven. We have known him sixty years, and he is as youthful now as when we first met him. Has the reader ever looked into the depth of that print of "Sir Humphrey Davy," by Lawrence, also engraved by Scriven? Oil and pigments may equal, but the burin has here accomplished work which the brush will never surpass. Can you ever forget the expression of Morghen's "Dante," engraved by Wagstaff? Does the original painting of "Inigo Jones" by Vandyke possess more strength, more force of character in the subject than the print of Smith, or that of Ben Jonson engraved by Scriven, or the print, engraved by Knight, of Hastings, from the painting by Reynolds?

Select prints from the engravers and painters of the middle period which have no claim upon our prejudices in consequence of their rarity, but

which have a value on honest estimate upon honest execution, and study them. Take the portrait of Charles Du Jardin, a pupil of Berghem, painted by himself and engraved by Boydell; Christopher Wren, painted by Kneller and engraved by Holl; Thomas More, painted by Holbein and engraved by Woodman; Priestly, painted by Gilbert Stewart, engraved by Holl; the print of John Marshall, engraved by Durand from Inman; Washington Irving, engraved by Danforth from Leslie; Thomas Paine, engraved by Easto from Romney. In these prints we have preserved from all time the faintest ray of impinging light and darkest shadow with the same purity as when first brought to the light of day, while many of the paintings of the same period are either blackened masses or irrecognizable so-called restorations.

Can anything in black and white excel the true earnestness of expression represented in that print of John P. Kemble as *Penruddock*, drawn by Wageman and engraved by Wright? or that of John Quick as *Spado*, painted by Dupont and engraved by Ridley? or that most marvelously free and characteristic print of Sam Houston by Buttre from a daguerreotype?

The vision of the perpetual youth of Leigh Hunt suggested to us by the portrait painted by Jackson and engraved by Freeman is a delightful contem-

plation. We only know him as represented in this print, young and in statuesque repose. We love these old prints, portraits, for their immobility, their eternal youth, while we are merely passing shadows. Generation after generation may pass away, but the prints of Chaucer, Erasmus, and More survive forever. John Fisher, Bishop of Salisbury, speaks of the consolation a poor clergyman derived from a print by Stothard of Chaucer and his brother pilgrims journeying toward Canterbury with the early dawn breaking over the Dulwich Hills! It was the only picture in the house. This humble priest had written his sermons for over half a century under the gaze of the immutable Chaucer. He had baptized, married, and buried three generations of the townspeople during his pastorate, but there still was Chaucer in the evening sunshine, calmly smiling, hale and thoughtful, and gentle as he was fifty years since — or as he looked four hundred years ago; while the parish register, says Bishop Fisher, of this patient laborer showed the mutability of his surroundings, and from which he quotes:

March 15. "Preached on Roger Flail, the village champion, who was drowned in the mill-dam last week."

May 10. "Sermon on Bella Pearl, who died day before yesterday of a fever."

Sept. 20. "Preached on old Hearty, who looked as if he would last forever, and who is now cold and dead, though he eat a tremendous supper of cheese and cucumbers and ale the night before he died. *Deus id vult.*"

The masterpiece of the illustrated treasures of Augustus Toedteberg, of Brooklyn, is the interesting narrative of "Nell Gwynne"; it boasts of productions from the hands of Lombart, Faithorne, Fisher, Houbraken, Picart, Vandreblanc, L'Armesson, and many others; there are twenty engravings by Vertue, thirteen by Robert White; the illustrations are mostly by contemporaneous artists, and are five hundred and forty-two in number, of which twenty-two are portraits of Nell Gwynne. There is an extremely rare portrait — folio, proof before letter — of William III., by Verkolije; another, on horseback, by Baron; also portraits of Hobbes and Dugdale by Hollar. There are sixty-eight folio mezzotints, nineteen of which are by Faber, four by Blooteling. It is in three volumes, large folio, and is the most carefully and richly prepared copy of "Nell Gwynne" we have yet seen.

Another copy of "Memoirs of the Life of Eleanor Gwynne," London, 1752, fifty portraits inserted.

In looking over these immense folios, we feel transported to a world of two hundred years ago. There are Charles the Second, Buckingham,

Rochester, Grammont, Sedley, Killigrew, York, Clarendon, Dryden, Lely, Castlemaine, Stewart, Nelly and the Queen, Evelyn and the wondering Pepys. Here is everything to make up the old régime, except the naughty infelicities.

Next comes Egbert Benson's "Vindication of the Captors of André," printed on Whatman drawing-paper. Of this edition there were only five printed. This copy is illustrated to elegant repletion with entirely proof prints.

Here we also encounter "The Book Hunter," by John Hill Burton, large paper, 1882, extended to six volumes by the insertion of eight hundred prints, with author's memoir; also a "Memoir of Horace Walpole," by Austin Dobson, with illustrations by Percy and Leon Moran, one of fifty copies on Japan paper, about four hundred illustrations; "Memoirs of Comte Grammont," three volumes (1809), extended to six by the addition of three hundred portraits.

"Shakespeare's England," by William Winter, 1886. This is a delightful little book, only three and three quarters by five and one half inches. The possibility of making a small book pretty by illustrations is demonstrated in this charming little volume; nearly all the prints have been inlaid and all fit the text. There are ninety-six illustrations, scenes relating to Shakespeare.

"The Book Lover's Enchiridion," by Alexander Ireland, 1883, large paper, extended from one volume to six by the insertion of seven hundred and ninety-eight prints. All the illustrations of this work have been selected to conform to the printed page. The great majority of the portraits are gems. For this copy the author furnished an autograph letter, a portrait of himself, and some cuttings; bound in full levant, inside cover satin.

"Henry Irving, A Biographical Sketch," by Austin Brereton, folio, 1884. This is one of the few copies, on large hand-made paper, with proof of the illustrations on India paper. The one volume he has extended to five by the insertion of nine hundred and thirty-two illustrations, of which two hundred and eighteen are different portraits of Henry Irving, one hundred and three portraits of Ellen Terry, one hundred and sixty-eight caricatures of Irving, nineteen caricatures of Ellen Terry, one hundred and thirty are scenes from the plays of Irving, six satin programs, thirty-eight paper programs, portraits of actors, authors, cuttings, criticisms, views of theaters, etc. An autograph quotation from Hamlet on fly-leaf, by Irving.

"Edwin Forrest, or Forrestiana," made up of thirty-eight obituaries from the daily and weekly papers of different cities and the country, and one hundred and ten cuttings relating to his life. This

material was inlaid to folio, and illustrated by eighty-two portraits, fourteen portraits in pen-and-ink and water-color, many proofs on India paper. There were sixteen caricature portraits of Forrest, colored and plain, sixteen scenes from plays, four portraits of Mrs. Forrest (of which two are water-color drawings), four portraits of Josephine Clifton, and one hundred and forty-eight playbills, ranging from 1827 to 1869, of the Park Theater, the Bowery, the Church street, National, Chatham, Old Broadway, Fourteenth street, Astor Place, Academy of Music, New-York and Brooklyn, Niblo's; also Philadelphia, Boston, New Orleans, Washington, Pittsburg theaters, etc. Two large volumes, half levant. "Hamlet," the illustrated Knight's edition, 1839, with four hundred and fifty illustrations, of which one hundred and fifty-two are portraits of actors in the character of *Hamlet*, nineteen portraits of actresses in the character of *Ophelia*, thirteen imaginary *Hamlets* as conceived by artists, and thirty-one *Ophelias* of the same character; one hundred and twelve scenes of the play, eighty playbills, and fifty portraits not in character. The whole extended to three folio volumes. "Memoirs of Mrs. Coghlan," quarto, 1864, only twenty printed, two hundred portraits added.

Mr. Toedteberg is now engaged in illustrating the "Operas of Richard Wagner." This is an

entirely new and unwrought field for illustrating, but it is certainly very promising of noble results. It embraces the Teutonic and Northern mythology, the Nibelungs, the Eddas, the Sagas, Rome in the time of Rienzi, the medieval life of Nürnberg, the minstrelsy of that period as illustrated in "Tannhäuser," and the Arthurian legend of "Parsifal and the Holy Grail," and "Tristan and Isolde."

Mr. Toedteberg has also illustrated the "Croakers" with five hundred prints; also the old favorite, the "Bards and Reviewers," with about four hundred illustrations. The materials with which these books are extended are of the choicest character. No man has a keener appreciation of a good print, or a stronger aversion to a bad one, than Mr. Toedteberg.

We have now another very attractive series of works on the drama to describe. The entire collection is the handiwork of its enthusiastic and accomplished owner. It is that of Mr. William B. Dick, of the firm of Dick and Fitzgerald, publishers, New-York. Mr. Dick's *chef d'œuvre* is an illustrated copy of Doran's "Annals." It has been extended from four octavo to nineteen folio volumes, by inserting three thousand two hundred illustrations. There are more than twenty-five hundred portraits of actors and actresses, a large proportion of them very rare and some unique. The condition of the

prints is superb, with an unusual percentage of proofs. There are thirty extremely rare portraits of Garrick; over one hundred of the Kembles; numerous very rare ones of Mrs. Siddons, Edmund Kean, and Master Betty. There are also quantities of rare views of theaters, benefit-tickets, autograph letters, and playbills. This has been a successful effort to illustrate with contemporaneous prints. We have no hesitation in saying that beyond all peradventure this is one of the most imposing Dorans ever illustrated. Next in this collection is the "Bards and Reviewers," by Duyckinck, New-York, a quarto. This book has been extended to four volumes by the addition of four hundred and eighty prints, mostly in proof state. It contains ninety portraits of Lord Byron.

Fitzgerald's "Life of David Garrick," two volumes, octavo, extended to six, with over five hundred illustrations,— eighty-five portraits of Garrick, all rare,— next comes under review. There is not an instance of the violation of good taste throughout this entire book. Charles Molloy's "Life of Edmund Kean," extended to five volumes, and Macaulay's "History of England," five volumes extended to ten by the addition of nearly one thousand illustrations, are both delightful books. He has also illustrated Irving's "Sketch-Book," one volume, quarto, artists' edition. In this

volume Mr. Dick has brought together complete sets of all the plates engraved for the various editions of this work. It is a very valuable contribution to the history of engraving. The book is extended to five volumes, bound by Matthews in green levant. Also Greville's "Memoirs," in three volumes, octavo, is extended to eight. Bryan's "Dictionary of Painters and Engravers" is illustrated by three thousand illustrations, consisting of original etchings and engravings of nearly all the engravers mentioned in the book, as Dürer, Rubens, Faithorne, Blooteling, Houbraken,[1] Vertue, and others; also J. Heneage Jesse's "George III.," three volumes, extended to eight; Grove's "Dictionary of Music and Musicians," four volumes, is extended to eight; also we note "Queens of Society," "Wits and Beaux of Society," "Literature of Society"; John Lothrop Motley's "Dutch Republic and History of the United Netherlands," nine volumes, extended to fifteen. All of the above described books are amply illustrated with the very best material.

[1] Jacob Houbraken, the eminent Dutch engraver, who chiefly excelled in portraits, is more noted for boldness of stroke, brilliancy of color, and correct drawing than for reliable accuracy. Lord Orford (Horace Walpole) says that Houbraken was ignorant of English history, was uninquisitive into the authenticity of drawings transmitted to him, and engraved everything sent. There are two instances at least: the Earl of Somerset and Secretary Thurloe are not only spurious, but they have not the least resemblance to the persons they pretend to represent. An anonymous but evidently well-informed writer in the "Gentleman's Magazine" says that Thurloe's and about thirty others are copied from heads painted for nobody knows whom.

Two features worthy of remark about this collection are, first, the excellent condition of the prints; secondly, none of the books, except the first named (Doran's "Annals"), have had the text extended. Mr. Dick has many illustrated books not included in this summary. His general library consists largely in works on art and the drama.

The collection of privately illustrated books on the drama belonging to the library of Hon. A. Oakey Hall is deserving of eminent mention in this monograph. Among them were "Shakespeare's Complete Works," by J. O. Halliwell, four volumes extended to eight, seven hundred inserted prints; and "Shakspeare's Plays," edited by Howard Staunton, with four hundred and twenty prints, mostly portraits; also "The Stage: Both Before and Behind the Curtain," by Alfred Bunn, three volumes, sixty-eight prints and one hundred and twenty-eight autographs added, including Charles Dickens, Sheridan Knowles, George the Fourth, Tom Moore, and William the Fourth; Thomas Betterton's "History of the Stage," including memoirs of Mrs. Anne Oldfield and Nell Gwynne; "Retrospections of the Stage," by John Bernard, manager of the American Theater and secretary of the Beefsteak Club, illustrated by sixty-one inserted prints; Mr. J. P. Kemble's "Farewell Address," on retiring from the stage in 1817, illustrated with

seventy proof and other prints; also, "Memoirs of Mrs. Sarah Siddons," by Boaden, one hundred and three inserted prints, thirteen different portraits of Mrs. Siddons; "Memoirs" of John Bannister, two volumes, eighty prints; and of J. Decastro: this is a handsome copy illustrated with sixty-six inserted prints, portraits of distinguished persons; also of David Garrick, two volumes, with many fine prints; "Memoirs" of Mrs. Dorothea Jordan, two volumes, one hundred and twelve prints introduced; the interesting Colman Family,[1] one hundred additional portraits; George Frederick Cooke, ninety-three theatrical portraits; Madame de Beriot, many rare prints. There were also Lord Byron, Nell Gwynne, John Ebers, R. J. Lane, Joseph S. Munden, George Vandenhoff, David Wilkie, and Abraham Raimbech, all illustrated. This library has been since dispersed.

On the drama there are still many eminent illustrators to whom we have only space to refer: as Mr. J. W. Poinier, Jr., of Newark, New Jersey. He has illustrated a large-paper copy of Charles Knight's "Shakspeare" with lavish profusion; also Dr. Doran's "Annals," by the addition of many rare portraits; Fitzgerald's "Life of Garrick," and

[1] Without attempting in any sense to discuss the question of the drama, "an institution that has developed intellects like Sophocles, Terence, Tasso, Ariosto, Sheridan, Shakspeare, Rev. James Townley, Lope de Vega, Calderon, Corneille, Molière, Schiller, Goethe, etc., does credit to humanity, whatever pope or priest may say."—*John A. Weisse, M. D.*

many others. Mr. Poinier is an eminent and enthusiastic Shakspearian scholar.

R. H. H. Steele, of Jersey City, has also illustrated some works on the drama: Dr. Doran's "Annals," Shakspeare's works, and others.

Stephen H. Price, of Philadelphia, has a noted copy of Dr. Doran's "Annals," and other dramatic works, including Shakspeare.

Peter Gilsey, Esq., of New-York City, has illustrated Joseph N. Ireland's "Records" and Dr. Doran's "Annals of the Stage." A great many fine prints have been inserted in these works.

W. H. Kemp, of New-York, has a fine collection of dramatic biography.

T. W. Lawrence, of New-York, has illustrated a splendid copy of Dr. Doran's "Annals," extending it to ten volumes, text not inlaid.[1] This is a very worthy work. Also "American Statesman Series," twenty-three volumes, is extended to twenty-seven by the insertion of over fourteen hundred illustrations; two copies of the "Book Lover's Enchiridion," each extended to three volumes by over three hundred illustrations; "The Enchiridion of Wit," extended to three volumes,

[1] There will be no occasion for the illustrators of the greatest of all the reproductive arts, the drama, to despair while the biographies of John Brougham, Edwin Booth, Lester Wallack, William E. Burton, Charlotte Cushman, Adelaide Neilson, Joseph Jefferson, E. L. Davenport, John Gilbert, Mrs. Scott-Siddons, Mr. and Mrs. Barney Williams, Laura Keene, Matilda Heron, Mary Anderson, Clara Morris, John McCullough, and Lawrence Barrett are still unwritten.

two hundred and fifty prints; Isaac Disraeli's "Literary Character," extended from two to four volumes by over three hundred illustrations. Two copies of "Irvingiana," making a thick octavo of the book. Also Augustin Daly's souvenir of "The Taming of the Shrew," which was presented to the patrons of his theater on the evening of the one hundredth performance, is illustrated by twenty-five of the portraits of the company, each portrait signed. It also contains the press criticisms on the play, and an account of the supper given on the stage on that evening.

Ogden Goelet, Esq., of New-York City, has magnificently illustrated copies of John W. Francis's "Old New-York," Joseph N. Ireland's "Records," and Blanchard Jerrold's "Life of George Cruikshank." This collection contains many other works, including George Daniels's "Merrie England in the Olden Time," illustrated by the author, and embracing the original drawings for the engravings with some of the rarest dramatic portraits.

Dr. Dudley Tenney, of New-York, has accomplished some remarkable work in private illustrating. It has been the pastime of his leisure hours during the last twelve years. Dr. Tenney is no exception to the rule that the noblest work in this department of art has been accomplished by men

of active business habits. He has illustrated Dickens's works, all in the original editions enlarging them to seventy-five volumes by the addition of prints from every known edition and some remarkable French prints and drawings, also many portraits, and every view mentioned in the work. It was a prodigious undertaking. It is half-bound in calf by Smith, New-York, in various sizes.

Also Charles Dickens's works, *edition de luxe*, enlarged to sixty volumes.

Also "Story of Dickens's Life," inlaid to seven and a half by ten and a half inches, and enlarged with five hundred and fifteen inserted prints and one hundred and fifty-nine pen-and-ink sketches.

Charles Dickens's "Joseph Grimaldi," original edition, inlaid to eleven by fifteen inches, built up to four volumes (bound in half morocco), containing original drawings, water-colors, playbills, rare showcards, autograph letters, etc. This is an imposing work.

He has also illustrated another copy of Dickens's "Life" by Forster, extending it from three octavo to ten quarto volumes by the insertion of many hundred illustrations, consisting of one hundred portraits of Dickens, twelve autograph letters of Dickens, playbills, music, views in Europe and America, illustrating his travels in these countries.

He has also illustrated Washington Irving's

"Memorial," extending it to large quarto, containing seventy-five portraits of Irving, besides nearly every person mentioned in the text; also Irving's "Sketch-Book," artist's edition, enlarged to five volumes, each article containing one or more original drawings, water-color, or pen-and-ink sketches, by well-known artists.

Here also we find the omnipresent "Nell Gwynne," large paper, extended to two stout volumes.

William E. Burton's "Life," by William L. Keese, extended to two volumes, containing much rare dramatic matter, and autograph letters; George Cruikshank's "Life," by Jerrold, extended to four volumes, inlaid to eleven by fifteen inches, with marginal pen-and-ink sketches and illustrations from his works—a very entertaining book.

We have done but feeble justice to the collection of Dr. Tenney in this brief sketch. He has many works in an unfinished state, not convenient for handling, for which he is continually collecting, as Martha Lamb's "History of New-York City," to be enlarged to many volumes; "Life of John Leech," "Life of Phiz" (H. K. Browne), and the Abbotsford edition of Scott's novels.

Thomas H. Morrell was for many years one of the most active illustrators in America. Among the works illustrated by him, most conspicuous was Dr. Francis's "Old New-York," in nine volumes,

folio. It was sold to a New-York collector for $3650. Irving's "Life of Washington," extended to ten volumes, quarto, sold to Mr. Menzies (1866) for $2000, from whom Mr. Viele purchased it, and at his death, in 1873, it went to Boston, where it now remains. He illustrated a second copy of Irving's "Life of Washington" in ten volumes. This copy sold (1870) for $980. He also extended Ireland's "Records of the Stage" to five volumes, quarto, which he sold for $900; William Coleman's "Facts and Documents Concerning the Death of Alexander Hamilton," one volume, quarto, $200; George W. Custis's "Recollections of Washington," octavo, three volumes, sold for $150; "New-York City during the Revolution," one volume, $140. These books have generally found resting-places in the libraries of the mighty collectors of New-York. But the greatest, probably, of all Mr. Morrell's productions was the "Autobiography of Col. John Trumbull," enlarged from one volume to five, imperial folio, by the insertion of one thousand portraits, views, etc. This was certainly a very wonderful book. It was elegantly bound in full green levant, and was purchased by John Pierpont Morgan of New-York.

Mr. Hamilton Cole,[1] residing in St. Mark's Place,

[1] Mr. Cole died in 1889. The following statement of his library was made up in 1880 and again in 1888. Mr. Cole's library was sold by Bangs & Co., April, 1890.

New-York, has a small but very select library of illustrated books, all of the finest editions, and the prints with which they are illustrated are remarkable for their purity and excellence. He commenced collecting books and prints about sixteen years ago, and modestly styles himself an amateur. To enjoy the hospitalities of a man of the culture and attainments of Mr. Cole is an event in one's life likely to linger long as a fund of pleasant memories.[1]

The Pickering edition of "Izaak Walton," of 1836, two volumes, octavo, enlarged to seven, royal quarto, by the addition of two thousand prints, water-colors, drawings, and many etchings, artist proof, and on India paper, inlaid by Trent, and bound by Matthews, is a production of that quality of the art which recognizes few equals. There is one feature, however, of this book which gives it an obvious individuality above any Walton that we have yet seen. It is the absence of the usual quota of portraits of the clergy. In view of this additional testimony to good taste, we cannot charge our friend with having maliciously exiled the prelatic orders from his book; and yet the conspicuous absence of these ubiquists — "gentlemen of the cloth" — will ever be slightly suggestive of pre-

[1] The Gutenberg Bible, one of the marked features of Mr. Cole's library, was purchased at the Brindley sale in 1884 for $8000. It was subsequently sold to Mr. Brayton Ives for $14,500, and at the sale of his library in 1891 it was purchased by W. E. Ellsworth for $14,800.

pense. Be that as it may, it is nevertheless a magnificent book, and has our fullest commendations.

Mr. Cole's collection of "Dibdin" reaches fifty-six volumes, large paper, uncut, uniformly and richly bound by Matthews in full crushed levant of matchless beauty. This is nearly a complete set — three more volumes than are contained in the justly celebrated set of Mr. Menzies, which sold for $1989. Many of them are illustrated by the rarest prints, some from private plates. Dibdin's "Bibliomania," or "Book-madness," reprint of the first edition, enlarged to folio, bound by Matthews in crushed crimson levant, sides inlaid and tooled elaborately, is illustrated by two hundred and thirty-three carefully selected prints. This is one of twelve copies printed for the Club of Odd Sticks, on Whatman paper, 1864.

"The Book of the Artists: American Artist Life," by H. T. Tuckerman, is by immense odds the most sumptuous copy of this work that we have ever seen. It contains sixteen hundred prints, autograph letters, drawings and sketches, most admirably adapted to the text, enlarged to six volumes, quarto, two hundred and ninety-eight portraits, seven hundred and ninety-eight prints, forty-two autograph letters, twenty-one sketches in pencil, inlaid by Trent, and bound by Matthews. Now owned by Bayard Tuckerman.

Mr. Cole has also the "Life of Izaak Walton," by Zouch; Gosden edition, 1826, illustrated by one hundred and fifty contemporaneous illustrations; also the "Print Collector," by Maberly, original edition of 1844, illustrated by original engravings of Dürer, Rembrandt, Van Leyden, Callot, Behm, Aldegrever, Wierx (Wierix), Waterloo, Dietricy; also proof portraits of the artists mentioned. This is one of the most delightful books in the collection.

To meet the "Memoirs of the Duc de Saint Simon," in twenty volumes, royal octavo, in faultless condition, with four hundred and forty-three portraits, nearly all proofs, besides the one hundred and eighty portraits, proofs before letters, intended for the book, bound by Chambolle Duru in crimson polished levant with tooled inside borders, and watered-silk linings, is a luxury likely to be enjoyed not more than twice in a lifetime. It is a magnificent exhibition of the perfection of the French in the art of engraving one century ago. Such is the character of Mr. Cole's copy of this famous book. It was purchased from the collection of an amateur in 1869, $780. There are also the "Life" of the plastic Sheridan, illustrated and extended,[1] and a "Sketch" of the life of Goethe, the German Vol-

[1] "Memoirs of Right Hon. Richard Brinsley Sheridan," by Watkins, illustrated by upward of three hundred and fifty portraits, views, etc., including many dramatic celebrities, also autograph letters of Thomas and R. B. Sheridan, in two large volumes, royal quarto, bound by R. W. Smith.—*Catalogue of a Playwright.*

taire; the "Dance of Death," and many others. It was in this collection that we first saw an original Count de Fortsas Catalogue.[1]

As to bindings, we believe that Mr. Cole has some examples of Mr. Matthews with Grolier ornamentation which can with difficulty be surpassed. The specialties of this library, independently of the illustrated works, are early editions of the classics, bibliography, with a sprinkling of general litera-

1 The most noted hoax ever perpetrated upon the body *élite* in literature was that of the Comte de Fortsas sale catalogue in 1840. The following account of this inimitable affair is an extract from Philes's "Philobiblion," volume II., page 75.

In the year 1840 the book-collectors in Europe were greatly excited by the publication of the sale catalogue of the Count J. N. A. de Fortsas. This little volume of only fourteen pages contained a list of the books which formed the Count's collection, composed of fifty-two articles only, each of them unique. The Count would keep no book in his collection, if he found it mentioned by any bibliographer. No wonder the bibliographical world was excited.

The sale was to take place in the office of a notary of Binche, an insignificant village of Belgium. The catalogues were sent to the great collectors of France and England, and each recipient supposed himself specially favored, and each kept his own secret. It is said that Brunet, Nodier, Techener, Renouard, and other bibliophiles of Paris met in the stage to Binche, each one having hoped to steal away unnoticed and have the game all to himself.

M. Castian, of Lisle, who was greatly interested in the treasures of this sale (particularly in a work published by Castman, of Tournay, relating to the Belgian revolution of 1830, the entire edition of which had been suppressed, this copy fortuitously being saved), seemed a little incredulous about this wonderful collection, and took the precaution to make some inquiries as he was passing through Tournay concerning the book, and called on the publisher. M. Castman had forgotten it, but his foreman recollected it, and the author, M. Ch. Lecocq, perfectly. This at once silenced his suspicions.

The Baron de Reiffenberg, then the Director of the Royal Library of Brussels, asked for an appropriation to purchase some of these treasures, which was granted. His commission to purchase covered the entire catalogue, save seven articles which were thought to be too free for a public library. One enthusiastic bookseller made the journey to Binche from Amsterdam, only to see one volume, the "Corpus Juris Civilis," printed by the Elzevirs

ture, French and English. Mr. Cole has also a large professional library.[1]

The unreserved freedom with which we were invited to range the vast laboratory of historic wealth belonging to Dr. Thomas Addis Emmet demands from us more than a passing acknowledgment. Formal, yet warm-hearted, liberal, an ardent and unfeigned lover of books, and responsive to this

on vellum. The Princess de Ligne, anxious to destroy the record of her ancestor's achievements, and to protect the reputation of the grandmothers of the best families in the state, wrote to M. Voisin to buy No. 48 at any price: "Achetez, je vous en conjure, a tout prix, les Sottises de Notre Polisson de Grandpère."

The Roxburghe Club was represented; and, singularly enough, every book from the catalogue appealed with peculiar force to the taste or weakness of some distinguished collector, and each one was the fortunate possessor of a catalogue through the post.

Tradition says that the good people of Binche, seeing their town invaded by a rusty and serious-looking set of strangers, all inquiring for the office of the same notary, who had no existence, began to suspect some plot against the liberties of the state, and consulted about the propriety of putting as many of them as their limited accommodations would permit under confinement.

On the morning of the sale the newspapers contained a notice that the bibliographical world would learn with regret that the library of Count de Fortsas would not be sold, the town of Binche having resolved to keep it together in honor of the collector, their townsman.

The force of the hoax could go no further. For the whole affair was a hoax. The Count de Fortsas was a myth — his chateau, his passion, his success in bibliographical pursuits were apocryphal. And yet M. Chalons, a French collector, admitted to a stageful of bibliophiles, whom he met on the road, to have had the pleasure of a long personal acquaintance with the Count.

He is said to have been the author of this witty practical joke.

[1] The following note from Mr. Cole, in answer to some inquiries not entirely pertinent to our subject, may not, however, be without interest to the book-lover.

"NEW-YORK, December 20, 1880.

"I take pleasure in answering the inquiries contained in your note. The work commonly known as the 'Poliphile' was published at Venice by Aldus, in 1499. It is, perhaps, the most perfect specimen of that press. In the

passion in others, no man ever displayed greater pleasure or a more genial enthusiasm than he in unfolding his great storehouse of illustrated literature to us.

We here enter a repository more distinctly American in feeling, fervor, and munificence than any we have yet seen, and we at once feel an attachment, by patriotic response, to a collection which revivifies

beauty of the designs with which it is profusely embellished, and in the elegance and tastefulness of the wood-engravings, it is considered to be without a rival among the publications of the fifteenth century. It has for a long time been a favorite with collectors. There is said to be a perfect copy printed upon vellum in the library of the Duke of Devonshire. Charles Nodier, who was fortunate enough to pick up a copy for a few francs, made the work the subject of a pleasing little romance entitled 'Franciscus Columna,' the name of the supposed author. The second edition was printed at the same press in 1545. There are also French translations published in folio in 1546, 1554, 1561, and in quarto in 1600, and in imperial octavo, 1804; also an English translation, quarto, 1592. There is now being published at Paris, by Isidor Liseux, a French version which will be completed in ten parts, four of which have been issued. I possess the editions of 1499, 1545, 1561, and 1600, which I shall be glad to show you.

"As to the 'Philobiblion,' it was written by Richard de Bury, Bishop of Durham, who was born in 1287. It is the earliest-known treatise upon the love of books and book-collecting, and is therefore regarded with extreme delight by those afflicted with this most charming malady.

"The earlier editions are exceedingly rare. The first edition was printed at Cologne, in 1473, in octavo, containing forty-eight leaves, twenty-six lines to the page.

"The second edition was printed at Spires, in 1483, in imperial quarto. It contained thirty-nine leaves, thirty-one lines to the page, and is much rarer than the first. Indeed, it may be said to be among the rarest of the 'Fifteeners.'

"None of the former editors of the 'Philobiblion' appear to have seen it, and the very many changes in the readings have not, therefore, been noticed, so far as I am aware. I possess the editions of 1473, 1483; Leipsic, 1674; Helmstad, 1703; London, 1831; Paris, 1856, and the very beautiful American edition by Hon. Samuel Hand, and printed by Munsell. I think these later dates are correct, but I am writing from memory, away from my books.

"Yours,

"HAMILTON COLE."

the significant eloquence of Pitt and Paine and Patrick Henry. The first book submitted to us was the "Biographies of the Signers of the Declaration of Independence,"[1] by John Sanderson, Robert Wain, and others, in nine volumes. This work Dr. Emmet has extended to twenty thick volumes, folio. For completeness and detail, we believe this to be the most remarkable historical work in the world. It contains over three thousand autographs and autographic letters, eighteen hundred portraits, many of the greatest rarity, with hundreds of prints and drawings, fourteen water-colors of American scenery, by eminent English artists who accompanied the British troops to America. These last were purchased at the sale of the Marquis of Hastings, by Dr. Emmet, at $50 each, and are a most valuable acquisition to the work. There are, besides,

[1] A copy of this work, extended to nine volumes, folio, with nine autograph letters, signed, besides letters and documents signed, with a great many portraits and views, was sold at the Morrell sale in 1869. It was bound in half-green morocco, gilt edges. It fetched $1200.

Of the fifty-six signers of the Declaration of Independence, it is stated that nine were born in Massachusetts; eight in Virginia; five in Maryland; four in Connecticut; four in New Jersey; four in Pennsylvania; four in South Carolina; three in New-York; three in Delaware; two in Rhode Island; one in Maine; three in Ireland; two in England; two in Scotland; and one in Wales. Twenty-one were attorneys; ten merchants; four physicians; three farmers; one clergyman; one printer; sixteen were men of fortune. Eight were graduates of Harvard College; four of Yale; three of New Jersey; two of Philadelphia; two of William and Mary; three of Cambridge, England; two of Edinburgh; and one of St. Omer's. At the time of their deaths, five were over ninety years of age; seven between eighty and ninety; eleven between seventy and eighty; twelve between sixty and seventy; eleven between fifty and sixty; seven between forty and fifty; one died at the age of twenty-seven; and the age of two is uncertain.

many hundreds of head and tail pieces on India paper scattered through the book; the original warrant of King George, with his signature, ordering out the first troops to suppress insurrection in America; an original manuscript of the private rules adopted for conducting business in Congress during the contest for independence, in fourteen small quarto pages—a very interesting relic; also many other original state papers, all having the greatest historic value and significance. It contains the finest collection of autograph letters of the signers in existence,[1] comprising all, except Button Gwinnett, of Georgia, and John Hart, of New Jersey: of these, a signature only. Six months may be spent with profit upon this wonderful book. It cost over twenty thousand dollars. The additions to the work since the above estimate are

[1] It may not be uninteresting, as showing the value set upon the autographs of some of the signers by posterity, to recapitulate the prices paid for letters in their handwritings and signed by them, at Thomas & Sons' salesrooms, South Fourth street, Philadelphia, November 1, 1878, and present values:

| | | | |
|---|---|---|---|
| A letter of | John Adams, Sept. 30, 1778 | $10.00 | $50.00 |
| " " | Josiah Bartlett, Aug. 22, 1794 | 9.00 | 15.00 |
| " " | Carter Braxton, Dec. 18, 1783 | 7.00 | 15.00 |
| " " | Abraham Clark, June 17, 1776 | 10.00 | 150.00 |
| " " | Samuel Chase, Sept. 9, 1777 | 19.00 | 25.00 |
| " " | William Floyd, July 8, 1778 | 16.00 | 30.00 |
| " " | Benjamin Franklin, Jan. 9, 1762 | 12.00 | 45.00 |
| " " | Button Gwinnett (signature only to draft of letter) | 110.00 | 700.00 |
| " " | Lyman Hall, Sept. 12, 1785 | 60.00 | 250.00 |
| " " | Jos. Hewes, Dec. 14, 1772 | 37.50 | 50.00 |
| " " | Wm. Hooper, July 16, 1782 | 32.50 | 200.00 |
| " " | John Hancock, July 11, 1778 | 9.00 | 50.00 |
| " " | Thomas Lynch, Jr. (signature only, cut from book) | 95.00 | 300.00 |

certainly not less than as much more, independent of the advance of values, which certainly has been threefold. The following is a list of the new material:

The "Proceedings of the Albany Congress," 1754, privately reprinted especially for this work on drawing-paper, in one volume, folio. The "Stamp Act of Congress," 1765, was republished in one volume, folio, with proceedings. "Proceedings of the Congress of 1774," reprinted for the volume, in one volume, folio. The "Articles of Confederation," in one folio volume. "Presidents of Congress, 1774 to 1789," with the "Presidents and Vice-Presidents of the United States, 1789 to 1864,"

There is a perfectly unique letter of Thomas Lynch, Jr., in this collection of Dr. Emmet, the value of which is beyond any estimate which we dare venture to state here.

| | | | |
|---|---|---|---|
| A letter of | Francis Lightfoot Lee, Jan. 14, 1769 | $21.00 | $15.00 |
| " | " Lewis Morris, May 23, 1794 | 10.00 | 75.00 |
| " | " Thos. Nelson, April 7, 1782 | 10.00 | 25.00 |
| " | " R. T. Paine, Jan. 9, 1787 | 10.00 | 25.00 |
| " | " Wm. Paca, Feb. 19, 1779 | 16.00 | 40.00 |
| " | " John Penn, Oct. 4, 1786 | 27.50 | 40.00 |
| " | " Edward Rutledge | 8.00 | 40.00 |
| " | " Roger Sherman, Feb. 14, 1792 | 21.00 | 75.00 |
| " | " Jos. Smith | 18.00 | 40.00 |
| " | " Thomas Stone, April 27, 1783 | 18.00 | 100.00 |
| " | " John Witherspoon, April 11, 1772 | 11.00 | 20.00 |
| " | " Wm. Whipple, Oct. 3, 1764 | 14.00 | 25.00 |
| " | " William Williams, March 17, 1772 | 15.00 | 25.00 |
| " | " Oliver Wolcott, Feb. 29, 1776 | 12.00 | 100.00 |
| " | " Geo. Walton, April 22, 1773 | 16.00 | 20.00 |
| " | " Geo. Wythe, Dec. 22, 1773 | 16.00 | 40.00 |

The figures on the right are those of Mr. W. R. Benjamin — present values, 1891.

Some Expensive Foreign Books.—A gentleman named Crowles expended over $10,000 in illustrating a copy of Pennant's "London," which

with a biographical sketch of each, specially written for the work and printed on drawing-paper, in two volumes, folio. "Siege and Surrender of Charleston," 1780, illustrated by the original documents from General Lincoln's papers, in one folio volume. "Siege of Savannah," 1779, illustrated by the original documents from General Lincoln's papers, in two folio volumes.

Two unbound folio volumes complete with collection of autographs, letters, and portraits of the members and other original documents; of the "Continental Congress" of 1774, 1789, five folio volumes; the "Annapolis Convention," one volume, folio; the "Convention for forming the Constitution of the United States," one folio volume; "Washington's Military Family," one volume, folio.

Dr. Emmet has formed four sets of the "Auto-

he bequeathed at his death to the British Museum. William Bowyer, renowned as the publisher of the most costly edition of Hume's "England," spent the leisure hours of thirty years in illustrating Macklin's folio Bible, which, after his death, was put up at lottery by his daughter among 4000 subscribers, at a guinea each. It contained 7000 prints, representing specimens of the work of 600 different engravers, and was bound up in forty-five stout volumes. A copy of Clarendon's "Rebellion" was copiously illustrated by Mr. A. H. Sutherland, of London, at an expense of $50,000! In this work there was one engraving alone — the portrait of James I. and his Queen — which cost 80 guineas. This noble work, with a copy of Burnet's "Reformation," contained 19,000 engravings. Both of these works, bound uniformly in 67 volumes, now ornament the shelves of the Bodleian Library. There was once a copy of Voltaire's works, in 90 volumes, illustrated with 12,000 engravings. This is said to have been the labor of twenty years. The celebrated bibliomaniac, George Henry Freeling, illustrated a copy of the "Bibliographical Decameron," extending it from three to eleven volumes, which Dibdin said was the most stupendous triumph of book-ardor with which he was acquainted.—*Bookworm, Sabine's Bibliopolist*, Vol. III., page 172.

graphs of the Signers of the Declaration of Independence." The best set is to be bound in a special volume, to which he has written and has had printed an introduction. This introduction is on drawing-paper, with initial letters, head- and tail-pieces, etc. It is illustrated with a number of original documents of almost priceless value; the binding will be unique in a special design of brass and enamel work which has been furnished.

He has also had Benson J. Lossing's "Field Book of the Revolution" inlaid by Trent, and this will be extended to eighteen folio volumes. It will contain an autograph of nearly every important person mentioned, with portrait, and thousands of other illustrations, the newspapers of the day, etc., etc. As a book for reference its equal is not likely ever to be formed again, nor could it be possible to get together again so much valuable material in original documents. Many of the portraits were specially taken for this work, and no other copies exist, while in several instances the originals have been lost or destroyed, all of which adds very much to the value of those here preserved.

The historical value of the material brought together by Dr. Emmet is very great indeed, and it is a happy thing for the future student of American history that men of means and culture take pleasure in these collections.

There are three distinct items in Dr. Emmet's method with all his illustrated books — an extra title-page to every volume, with his own imprint; a symbolic frontispiece for each volume; and the insertion of head and tail pieces on India paper at every convenient place through the entire book.

Auxiliary to the above named, and nowise its inferior, except in size, is his illustrated Rufus W. Griswold's "Washington and His Generals"[1] — originally in two volumes, octavo, extended to eight, folio, by original autograph letters, appointments, commissions, reports, accounts, and about twenty-four hundred additional illustrations, extra title-pages, frontispieces, head and tail pieces, etc. There are hundreds of instances in which the text of these books is confirmed by the presence of the original manuscript instrument upon which it was based, and also further confirmed by the addition and insertion of the page of the newspaper announcing the event. We have never seen so much biographical and historical information as has been here brought chronologically together in any other two works.

Winthrop Sargent's "Life and Career of Major André," large paper, from one volume to seven,

[1] Among the illustrations of this work may be mentioned portraits of Major-generals Nathaniel Greene, Horatio Gates, Baron DeKalb, Israel Putnam, Francis Marion, Hugh Mercer, Thomas Mifflin, Henry Knox, the Marquis de Lafayette, Joseph Warren, Baron Steuben, Anthony Wayne, John Stark, Philip Schuyler.

with about two thousand illustrations, prints and water-colors, and original drawings, chronologically arranged, is an inimitable book. A large-paper copy of Mary L. Booth's "History of New-York" is a laborious and expensive work — originally in two volumes, now eight volumes, folio. Dr. Francis's "Old New-York" is illustrated up to five volumes, octavo, and has the original manuscript of the author, in one extra volume, with about six hundred and twenty choice prints, portraits, and twenty-four water-colors. We remark also "Maryland Historical Series," in thirty-four volumes; Irving's "Washington," extended to ten volumes, octavo, with one hundred and ten portraits of Washington; and "Biographical Sketch of G. C. Verplanck," by Daly, with many illustrations.

Philip Freneau's "Poems" is extended to two volumes, octavo, with two hundred prints, besides head and tail pieces. These poems were written during the Revolution, and were noted for their satire. "Death of James Wolfe," by Sabine, two hundred and fifty prints, octavo, bound by Bradstreet; also "The Shippen Papers," three volumes, profusely illustrated. "Loyalist's Poetry of the Revolution," by Sargent, one volume, is extended to two by a beautiful selection of illustrations, mostly proof. There is also Henry A. Brown, on the "One Hundredth Anniversary of Carpenter's

Hall, Philadelphia." We can conceive of no more beautiful American series than the sixty-two folios above described.

Dr. Emmet's career as an illustrator began with Boydell's "Shakspeare." The nine folio volumes were extended to twenty volumes by the insertion of over three thousand Shakspearian characters and views, with eighty portraits of Shakspeare. This is a stupendous work. There will never be an end of the Shakspearian. It is half-bound in crimson morocco by Bradstreet.

But the most significant work of Dr. Emmet's life, in books, is three illustrated volumes, dedicated one to each of his sons. They are illustrated by painted portraits in miniature, nearly uniform, and vignettes; also with autograph letters and many water-color views, and a table of the genealogy of the Emmet family. They are entitled, respectively, "The Life of Thomas Addis Emmet and His Son, John P. Emmet: Illustrated by Thomas Addis Emmet for His Son, John Duncan Emmet"; "Life of Thomas Addis Emmet: Illustrated by Thomas Addis Emmet for His Son, Thomas Addis Emmet"; and "Life of Robert Emmet: Illustrated by Thomas Addis Emmet for His Son, Robert Emmet." They are profusely and elegantly illustrated with the usual extra title and symbolic devices. We can conceive of no more appropriate memorial

from a father to his sons than these three matchless volumes. May they long remain the Lares and Penates of his patriotic family!

The preceding sketch, while it does enumerate the most important, does not include all the illustrated books of Dr. Emmet. How he managed to accomplish so much — so vast an amount of work — amid the complexities of an extensive medical practice is a mystery to all his overworked friends. He has in the mean time produced several works of the highest merit on medical jurisprudence.

Independently of the foregoing, Dr. Emmet's library contains a great number of the early and rare editions of American historical works. He also has an extensive professional library.

The fastidiousness of Samuel P. Avery of New-York as an illustrator is too well known by the craft to require any indorsement at our hands; he, however, disclaims the offensive title of Grangerite, and we thoroughly concur that the illustrator of books by original sketches, and water-color drawings of Meissonier, Detaille, Breton, Corot, De Neuville, and others, ranks above an obsequious Grangerite. But Mr. Avery has illustrated and possesses many illustrated books coming within our subject range.

He has added to the large-paper copy of Alfred Sensier's "Life of Jean François Millet," Paris,

1881, about one hundred and twenty-five etchings, lithographs, photogravures (after Millet's pictures), portraits, and autograph letters of artists, making it a work of the highest artistic merit. The etchings are by many artists, as Bracquenil, Flameng, Cootry, Le Rat, Lessore, Hedouin, and some of Millet's own; he has also illustrated Sensier's "Life of Rousseau," Paris; "Souvenirs sur M. Rousseau," par Sensier, Paris, 1872; seventy etchings added, eight after Rousseau's pictures by himself, Chauvel, Greux, Martial, Gaucherel, Lefort, Waltorer; autograph letters, portraits, etc. Paul Gavarni, "L'Homme et L'œuvre," par Edmond and Jules de Goncourt, Paris, 1873, about twenty illustrations added (mainly lithographs by Gavarni), extra portraits, autographs also by Goncourt. These are *œuvres sans tache.*

"M. Manet," par Edmond Bazire, illustrations d'après les originaux et gravures de Guerard, Paris, 1884, with extra etchings by Manet, Desboutin, Fracois Bracquenil, also portraits and autograph letters.

"Golden Apples of Hesperus," W. J. Linton, with original pencil and water-color drawings by the author-editor, views of his house at Appledore, his studio, painting-room, etc. "At the Sign of the Lyre," by Austin Dobson, London, 1885, with nineteen marginal sketches (aquarelles) in water-

color, by A. Brennan. Mr. Avery has all of Linton's books illustrated; some are yet unbound, others are bound by Alfred Matthews, Stikeman, and Kauffman. Here is also a copy of the John Murray edition of Washington Irving's "Knickerbocker," London, 1821–2; bound in red morocco, doublé hand-tooled, by Charles Murton. It contains an autograph of Irving as follows:

To Mrs. Thomas Moore,

From her sincere friend,

Washington Irving.

*London, July 17, 1824.*

Mr. Avery has made of his copy of Washington Irving's "Knickerbocker's History of New-York" a book so beautiful that it has taken among bibliophiles the name of its proprietor, and is known as Mr. Avery's "Knickerbocker." It is the Grolier Club edition, extra-illustrated, with original drawings in the text and paintings on the edges of the volumes by George H. Boughton, and bound by Zaehnsdorf. There are inserted original poems in the handwriting of Robert Browning, Andrew Lang, William Black, and Austin Dobson.

By Mr. Dobson, in first volume:

"Shade of Herrick, Muse of Locker,
Help me sing of Knickerbocker!
Boughton, had you bid me chant
Hymns to Peter Stuyvesant!

Had you bid me sing of Wouter,
He, the onion-head, the doubter!
But to rime of this one,— Mocker!
Who shall rime to Knickerbocker?
Nay, but where my hand must fail,
There the more shall yours avail;
You shall take your brush and paint
All that ring of figures quaint —
All those Rip Van Winkle jokers,
All those solid-looking smokers,
Pulling at their pipes of amber,
In the dark-beamed Council Chamber.
Only art like yours can touch
Shapes so dignified . . . and Dutch;
Only art like yours can show
How the pine-logs gleam and glow,
Till the firelight laughs and passes
'Twixt the tankards and the glasses,
Touching with responsive graces
All those grave Batavian faces —
Making bland and beatific
All that session soporific.

"Then I come and write beneath,
Boughton, he deserves the wreath;
He can give us form and hue —
This the Muse can never do!"

By Robert Browning, also in first volume:

"But truth — truth — that 's the gold, and all the good
I find in fancy is — it serves to set
Gold — inmost, glint-free — gold which comes up rude
And rayless from the mine. All fume and fret

Of artistry beyond this point pursued
Brings out another sort of burnish — yet
Always the ingot has its very own
Value — a sparkle struck from truth alone."

By William Black, in second volume:

"Dear Friend:

"Of all good things you 're most deserving,
But this appeal is quite un-Irving;
The only Knickerbockers I know
Are those made up and sold by Kino:
And where the link twixt New-York History
And grouse and salmon, that 's the mystery.
I give it up: I have no text;
I cannot preach; call on the next."

By Andrew Lang, also in second volume:

"Alma Queis,
How I wish upon the whole
I 'd been fated
To have lived where not a soul
Agitated!
That my birth had but occurred
In a nation
Where they did not know the word
Demonstration!"

Among the foreign binders represented in Mr. Avery's library are Meunier, Paris; Joly, Paris; Magnin, Lyons; Canape-Belz, Paris; Basquet,

Brussels; Cuzin, Paris; Trautz-Bauzonnet, Paris; Cobden-Sanderson, London; Copé, Paris; Amand, Paris; Mrs. Grosvenor, London; Niedrée, Paris; Pagnant, Paris; Carnage, London; and many others.

## CHAPTER V.

GARRET D. W. VROOM. CHARLES C. MOREAU. JAMES E. MAURAN. HENRY T. COX. CHARLES C. JONES. WILLIAM L. ANDREWS. LAURENCE HUTTON. E. BEMENT. WILLIAM A. FRASER. JOHN P. WOODBURY. WILLIAM DONNES. CHARLES TURNER. HARVEY NEBE. WILLIAM J. BRUCE. FRED. HOLLAND DAY. A. S. MANSON. WILLIAM MATTHEWS. WILLIAM J. FLORENCE. W. E. FIELD. HAMILTON B. TOMPKINS. WILLIAM H. ARNOUX. HENRY T. DROWNE. CHARLES E. BANKS.

"GIVE me my liar," said Charles V., when he called for a volume of history; and certainly no man can examine the annals of past periods attentively without remarking, if not with the same emphasis as Charles V., that almost every incident will admit of two interpretations,

and by judicious packing we may make history pretty nearly what we please. The astonishing impulse which has in the last few years been given to the searching of old records and the development of hitherto obscure and comparatively uninteresting details and vesting them in an alluring garb of illustrative art has made some of our local annals very complete in special matters and the most attractive of all histories.

The histories of the cities of Boston, Philadelphia, New-York, and Charleston may be cited as examples of this illustrative method. The records of these cities and family documents of old residents have been so thoroughly overhauled in the crusade for illustrations, autographs, manuscripts, and remarkable incidents that but little is left unutilized. Not alone the archives of these cities, but of the whole country, and even of foreign countries have been laid under contribution for the supply of materials; so that there is little probability at the present day of falsifying their histories by the interpolation of a new and spurious set of events without antagonizing the present mass of collected and arranged detail in the hands of the enthusiastic collector. Their histories are safe from vandalism. This is true of nearly all the great cities and great biographies of our country; some loving hand is or has been at work rescuing historical and bio-

graphical material from oblivion, and storing it up in more attractive form and in places safer from decay. We have a greater knowledge to-day in detail of the life of Washington and Franklin than was known when they lived. For this we are indebted to the collector.

As the histories of nations and individuals recede, the so (but falsely) called minor events in their career are lost sight of and forgotten. Past history, viewed by us from the great distance we are removed from it, seems like one continuous struggle of battle, a record of great events and the actions of great men only. All this is a delusion: the arts of peace are the normal and war is the abnormal condition of nations; and great events are but the combination or culmination of a long series of smaller and by far more important ones, which have sunk out of sight — results only remaining. Who cares now for the vast amount of revolutionary detail extending over a great number of years which led up to the final abolition of slavery in the United States? It was the unrecorded individualized bravery of the rank and file, not the great general — he is simply an accident to great victories. There is more to fear from a bad commissariat than from the guns of the enemy.

Through the print- and autograph-collector we are not infrequently able to fill a historical hiatus or

perfect the incompleteness of data, and what is thus being specially accomplished by one for history and biography, another is doing for art, literature, and all other departments of practical knowledge over which this passion for collecting claims jurisdiction.

Autographs are regarded by many persons, even by some who collect them, as souvenirs of individuals only, and are not considered as having any very important historical significance. But this is an error: they are the ligatures without which many events in history would stand unrelated. Suppose we take the autograph of Bonaparte made about the time he was in Toulon (1793); it is in a good round, painstaking hand, BOURNAPARTE, indicative of leisure, and can be read by any one. Take another, after a lapse of twenty-three years, just before Waterloo, 1815; the last is a mere scrawl, absolutely unreadable; there is not the form of a letter in it — it was written with the rapidity of lightning, just as events were transpiring about him. With these facts the scrawl begins to assume significance; and with a knowledge of the career of Bonaparte, and the intervening signatures, we are enabled to trace its degeneracy. During this period of twenty-three years Bonaparte's signature underwent thirty-two radical transmutations; in the proportion that events thickened around him did he become regardless as to his signature.

The first change from the Toulon signature was when he was in Italy with the army; again when in Egypt; then as First Consul, and as Emperor. Had all the intervening forms of that signature been destroyed, the scaffolding, so to speak, pulled down, the scrawl could never have been identified as the handwriting of Bonaparte from the standard of his 1793 autograph. But the collector comes to the rescue, and produces a nearly complete series of these signatures from the Toulon signature to Waterloo, and we believe it possible to obtain an entire set of thirty-two, sufficient to remove all doubt which may ever arise as to the genuineness of any document purporting to have been issued or executed by him during that period. The largest collection of this series of Bonaparte autographs known to us is that of W. C. Crane, of New-York, who has twenty-one, secured at great expense, each being a signature to a document of great historical moment. These signatures are more than mere coincidents of events; they are the events themselves; and an entire set would be a confirmation and a record of the gradual degeneracy of the Bonaparte signature.

More thoroughly to demonstrate the significance of autographs, both as souvenirs and as confirmatory, frequently, of the events of history, and the establishment of disputed data, we refer to the

privately illustrated books of Hon. Garret D. W. Vroom, of Trenton, New Jersey. The dual character of the illustrations of these books, being by both prints and autographs, and then their high order as historical and biographical works, qualify them specially for this ordeal; among which immediately pertinent to this inquiry is Theodore Sedgwick's "Life of Gov. William Livingston," extended to two volumes, with two hundred and fifty prints and drawings. A great deal of care has been bestowed upon the illustrating of this work. It contains the full set b. b. e. prints published by Williamson, including the scarce Charles Thompson and Silas Dean portraits; pen-drawings of Lord Cornbury, Robert Livingston, Rev. Samuel Cooper of Boston, Dr. S. Dick, Richard Smith, M. Gerard, Isaac Collins, Joel Barlow, engraved by Anderson, and many other rare portraits. There are also thirty autograph letters of the greatest historical significance inserted in this work, among which are letters from Robert Livingston of New-York, 1748; letters of Lieutenant-governor James De Lancey to Gouverneur Morris, 1755, in acknowledgment of the receipt of General Braddock's despatches; letter of Courtlandt Skinner, acting governor of the colony of New Jersey, afterward brigadier-general of the Loyalists, 1775; autograph letter of Richard Smith, member of Congress

from New Jersey, to Charles Pettit, 1777; also letter from William Peartree Smith to Governor Livingston, 1776; letter of John Hart, one of the signers, 1776, an important, beautiful, and rare specimen; letter from General William Maxwell to Colonel Israel Shrear, New Jersey, 1776; General Israel Putnam to General David Forman, Princeton, 1777; Joseph Galloway, 1769; Henry Laurens, President of the Continental Congress, to Governor Livingston, dated Yorktown, 1776; General John Sullivan to General Forman, 1777; and one of Walter Livingston, member of Congress; the original protection given to Anthony Woodward by General Howe, 1776, signed by F. Knight, aide-de-camp, and Von Münchausen, adjutant; letters of David Brearley and Nathaniel Scudder, both members of Congress from New Jersey;[1] William Livingston's letter to Elias Boudinot, President of Congress. All of the above are autograph letters signed, and, being from patriotic men upon public affairs at a political crisis of the country, cannot be otherwise than of great historical and political importance, and stamp with the seal of absolute certainty many historical events which were heretofore accepted with much doubt. This work of Mr. Vroom not only occupies an honored place

[1] Mr. Vroom has the autographs of twenty-six of the Signers of the Declaration, twelve of which are a. l. s., the others are l. s. and d. s. He also has a great number of letters of the Revolutionary period.

in the commonwealth of books, but it establishes the importance of autographs as historical mentors beyond the realm of hypothesis. It is half-bound in dark-blue crushed levant by Hadden.

The next work is Winthrop Sargent's "Life of Major John André," large paper, extended to four volumes. Then "Life of Isidore Robespierre," by George H. Lewes, extended to two volumes by the insertion of two hundred and fifty prints, portraits, etc., half-bound in red crushed levant by Hadden; among its contents are twenty-four views, scenes, namely, Siege de la Bastille, par Sillier, 1789; La Nationale Assemblée; La Fédération et le Champ de Mars; Funeral of Mirabeau in the Church of St. Eustache; Arrest of the King at Varennes; The People at the Tuileries, the 10th of August, 1792; proof portraits of Dupont-Pompadour, Lavoisier, Charles I., Barbaroux, Saint Just, and three of Robespierre. There are besides these ten other portraits of Robespierre; also many prints, after drawings from life, by Gabriel, of André, Dumont, Bussot, Herbert, Henriot, and Leonard Bourdan, and portraits of nearly all the characters mentioned in the book. Also "Memoirs of Madame Junot, Duchesse d'Abrantès," extended from three to six volumes, with over six hundred prints, largely American. Charles H. Hunt's "Life of Edward Livingston," large paper, extended to two volumes,

many prints and autographs. "The Salon of Madame Susanne Necker," by Vicomte De Haussonville, Trollope's translation, two volumes, with one hundred and seventy-five illustrations — four views in Lausanne, two in Geneva, Château de Fernay, Château de Madrid in the Bois de Boulogne, Tomb of Rousseau, and many others. There are three portraits of Madame Necker, six of Necker, and six of Madame de Staël, Duchesse de Broglie, three of Gibbon, Mademoiselle Scudéry, Madame d'Epinay, Mademoiselle de l'Espinasse, Madame Geoffrin, Mademoiselle Clairon, Madame Lambert, Maréchale de Luxembourg, Marquise de Boufflers, Madame du Deffand, Helvetius, Gérard, Baron d'Holbach, Marmontel, Gluck, Morellet, d'Alembert, Targot, Walpole, Buffon, and many others. These volumes are in red levant, by Hadden. An interesting feature of these volumes is an inscription made by the author, Vicomte De Haussonville, upon one of the fly-leaves of the book when he was in Trenton in 1890, as follows:

"Très fier d'inscrire son nom sur ce livre que les gravures qu'il contient rendent si interessent."

HAUSSONVILLE.

Oct. 7, 1890.

This little work is a graceful and piquant narrative. It is never dull, never flippant, self is never obtruded in the conceited way often indulged in

by privileged favorites and nearly always offensive. The intention of the book is to entertain rather than to instruct, although there is little indeed said in the book which is not well worth remembering.

Mr. Vroom has also illustrated James Northcote's "Conversations," by Hazlitt, extending it to two volumes; also John Thomas Smith's "Book for a Rainy Day," extended to two volumes; "Reminiscences of Daniel Webster," large paper, also in two volumes.

Jules Claretie's "Camille Desmoulins and his Wife," and Octave Uzanne's "Frenchwoman of the Century," are all elaborately illustrated. "The History of the Presbyterian Church of Trenton, New Jersey," by Dr. Hall. Among the views inserted in this work are The Old Barracks at Trenton; The Old Bridge over the Delaware; Plan of John Fitch's Steamboat, 1786; Colonel Rahl's Headquarters; Views of the Old Churches; The Hermitage, residence of General Phil Dickinson, etc.; portraits of Whitefield, Baxter, Jonathan Edwards, Rev. Aaron Burr, Dr. Ashbel Green, Rev. E. D. Griffin, Dr. Samuel Davis, Rev. Gilbert Tennent, Dr. Alex. Macwhorter, Dr. John Rogers, Prest. Ezra Stiles, Samson Occum, Dr. Alexander, Rev. Dr. Duffield, Dr. How, etc.; also many portraits of those who were prominent in colonial and revolu-

tionary times; there are also many autograph letters, the last bound by Wesley.

Here is also Tiffin's "Gossip about Portraits," very neatly illustrated; also Trollope's "Life of William Makepeace Thackeray"; Leslie Stephen's "Dr. Samuel Johnson"; Lewes's "Life of Johann Wolfgang Goethe," and a great many others.

We have referred briefly to some of the works of this very discreet collection, and elaborated upon others because they are unique and of greater historical importance. New Jersey was the Thermopylæ of early American periods, and her local histories of those times are not infrequently interspersed with characters and events of much general and national interest.

There are men whose indefatigable energy and endurance seem to be eternal. Of such is Mr. Charles C. Moreau, of New-York, who has been collecting prints and forming illustrated books for over forty years. Mr. Moreau's great success as an illustrator has been due largely to the enthusiasm of Mrs. Moreau, whose good taste and good judgment pervade his entire illustrated library. The first impulse given in this direction was on seeing John Allan's collection. Mr. Moreau has illustrated the Bradford Club edition of "The Croakers," extending it to two volumes, folio, by the insertion of one hundred and eighty-seven

prints, autograph letters, and the original manuscript preface by E. A. Duyckinck; Fitz-Greene Halleck's "Poetical Works," extended to two volumes, quarto, by two hundred and twenty-six prints and autograph letters; "Memorial of Washington," by Irving, seventy-five prints, twenty-five different portraits of Irving; "Life of Benjamin Franklin," Parton, ten volumes, eight hundred and twenty-five illustrations; "Life of Thomas Gray," Gosse, two volumes, two hundred and fifty illustrations; "Relics of Genius," Grimsted, three volumes, four hundred and fifty-two illustrations; "Literary Landmarks of London," Hutton, four volumes, five hundred and eighty-one illustrations; William Dunlap's "History of the American Stage," extended to four volumes, over three hundred prints added; "Memorial of Alexander Anderson, First American Wood-Engraver," two copies, three hundred prints inserted, many rare woodcuts by Anderson and other early American engravers. Mr. Moreau has also illustrated Dr. Francis's "Old New-York," extending it to seven volumes, quarto, by one thousand prints; also Irving's "Life of Washington," quarto, containing upward of fourteen hundred prints, in ten volumes, and two supplementary volumes, containing upward of six hundred different portraits of Washington; Duyckinck's "Cyclopædia of American Literature," in

fourteen volumes, quarto, with eighteen hundred prints and autograph letters; Benson J. Lossing's "Our Country," extended to ten volumes, upward of fifteen hundred prints; Ireland's "Records of the New-York Stage," fifteen volumes, three thousand illustrations; "Actors' Series," eight volumes, eleven hundred illustrations; "Lester Wallack and Wallack Family," four volumes, eight hundred illustrations; "Memoir of John Keese," by Keese, one hundred and twenty illustrations; "Negro Minstrels," three volumes, four hundred and fifty illustrations; "Our Actors and Actresses," Cassell series, twenty-three volumes, twenty-seven hundred illustrations; Tuckerman's "Book of Artists," octavo, extended to four volumes, five hundred engravings. But the greatest of all the works of Mr. Moreau is the "Records [not Ireland's] of the New-York Stage from the Earliest Date to the Present Time." Of this gigantic work he has forty quarto volumes, illustrated by nearly nine thousand prints, playbills, and autograph letters. This is truly a wonderful work, and as a record it is probably the completest in existence. We also find in this unique collection of Americana Disosway's "Earliest Churches of New-York," two volumes, one hundred and twenty-three prints; "Maud's Visit to Niagara Falls," with three hundred different views of the Falls; "Century of Painters," Redgrave,

fourteen volumes, eighteen hundred prints; "Life of Stothard," Bray, six volumes, eight hundred and eighty-three illustrations; "Curiosities of the American Stage," Hutton, three volumes, two hundred and seventy illustrations; "Book of Days," twelve volumes, thirteen hundred and fifty illustrations; Tom Taylor's "Recollections of Charles R. Leslie, the Artist," ninety-six prints; "Richard Rush's Residence at the Court of London," ninety-two prints; "Obsequies of Abraham Lincoln," by the New-York Common Council, one hundred prints inserted; Moore's "Diary of the American Revolution"; "W. C. Bryant and His Literary Companions," three volumes, three hundred and eighty-eight illustrations; "Irving Memorial," Duyckinck, two volumes, two hundred and forty-three illustrations; "Pursuits of Literature," Mathias, four volumes, four hundred and fifty illustrations; "Music in New-York," White, four volumes, six hundred illustrations; "History of the New-York Stage," 1860–70, Hagan, eight volumes, sixteen hundred illustrations; "Before and Behind the Curtain," Northall, one hundred and fifty-seven illustrations; "Henry Irving," two volumes, one hundred and sixty illustrations; "W. E. Burton," Keese, two volumes, one hundred and ninety illustrations; "Monograph on Privately Illustrated Books," Tredwell, first edition, one hundred and seventeen prints;

besides "Mary Anderson"; "John Gilbert"; "John Brougham"; "Jenny Lind"; "Memoir of George Holland"; "Theaters of Paris"; "Records of Booth's Theater"; "Standard Theater"; "Park Theater"; "Count Joannes"; "Union Square Theater"; "Daly's Theater," and about two hundred other privately illustrated volumes. These books are more than usually interesting, inasmuch as Mr. Moreau commenced many years ago, inventing his own method, from which he has never departed, notwithstanding the innovation of more stylish methods. He has about three hundred and sixty privately illustrated books in his collection, entirely the work of his own hands. He has inlaid over fifty thousand prints.[1]

There is in the possession of Mr. James E. Mauran, of Newport, Rhode Island, a magnificent work, the product of his own industry and taste. It

[1] Much sly invective has at times escaped the English press in its criticisms on what it has been pleased to call American toadyism in privately illustrating American history. But nothing yet produced in America will compare with a copy of Granger, extended to seventeen volumes by the insertion of six thousand portraits of Englishmen, and another to fourteen volumes; there are nineteen thousand prints and drawings in the Clarendon and Burnet; seven hundred and thirty-one portraits of Charles I.; five hundred and eighteen of Charles II.; three hundred and fifty-two of Cromwell; two hundred and seventy-three of James II.; four hundred and twenty of William III. No American toadyism can equal this. During the past year (1890) that monument of high-class labor, "History of Brazil," sold for $40; $125 was paid for "Illustrated Punch and Judy"; $150 for "Sketches by Boz"; but the most stupendous example of English folly was the rage for the first editions of Charles Lever's works — one sold for $1375. Eleven numbers of the "Snob" and eighteen numbers of the "Yellowplush" satirical journals of Thackeray fetched $725, twice as much as the printer received for the whole edition.

is Sir John Froissart's "Chronicles of England, France, and Spain, and the Adjoining Countries." The original work was in two volumes, royal octavo, which he has illustrated and extended to twelve volumes, quarto, by the addition of thirteen hundred and fifty-six illustrations, of which fifty are illuminations of his own painting, and two hundred colored from books; the remainder are prints, portraits, and views. The paper upon which some of the engravings are printed bears the water-mark of the fourteenth century, thus determining the question of authenticity. Each volume has an illuminated title-page of Mr. Mauran's own composition. He has also illustrated the "Life of Francisco Petrarca": of this beautiful book he has two sets; also "Reviews" of the various editions of "Petrarch," illustrated; "Reviews" of the editions of "Chaucer";[1] Louisa Stuart Costello's "Early Poetry of France, from the Times of the Troubadours and Trouvères to the Reign of Henry Fourth," two sets; "Life of Johanna of Naples"; "Ivanhoe"; "Agnes Sorel"; Pope's "Rape of the Lock," inlaid to royal quarto, with many proof-prints, bound by Tarrant; "His-

[1] Chaucer, the man of vicissitudes, we find alternately in King Edward's army, in the king's train, husband of a queen's maid of honor, a prisoner, a place-holder, a deputy in Parliament, a knight. Moreover, he was in the king's council; brother-in-law to the Duke of Lancaster; employed in open and secret missions at Florence, Genoa, Milan, and Flanders; high up and low down in the political ladder, disgraced and restored. He had conversed with Petrarch, Boccaccio, and Froissart, and was actor in and spectator of the finest and most tragical dramas.

tory of Flagellation," etc. All of the above are finely conditioned volumes.

Upon a little close observation of men of literary tastes, or bookmen, we can make a diagnosis of the case, *ad hominem*, and determine, with a fair degree of certainty, which of the standard works — "Dibdin," Boswell's "Johnson," "Izaak Walton," "Nell Gwyn," Ireland's "Stage," Irving's "Washington," "Old New-York," or the "Signers of the Declaration" — would probably allure its votary into the greatest extravagance, should he fall a victim to this malady; for a man may be as distinctly known by the books he reads as by the company he keeps. A companionship of good books, as certainly as a companionship of good men, is an esthetic sanctuary and a moral bulwark. As Wordsworth says:

> Books, we know,
> Are a substantial world, both pure and good,
> Round which, with tendrils strong as flesh and blood,
> Our pastime and our happiness can grow.

No parade of ceremony is necessary in introducing the collection of privately illustrated books belonging to Henry T. Cox, Esq., of Brooklyn, to the readers of this volume. It is known to possess the highest merit. The first work from this collection presented for our consideration is a matchless copy

of Walton's "Complete Angler." It is not strange that Mr. Cox should have been captivated by the amiable kindly nature which breathes through every page of this book, "its communion with nature, inhaling her freshest influences and partaking insensibly of her unaffected graces," by the genial spirit of contentment and repose which it inspires, and by its simplicity of style, so agreeable to the man of culture. Mr. Cox read the gentle "Izaak," and, seduced by the brilliant example of the illustrated first quarto edition of "Bagster," by Symond Higgs, with three hundred proof-prints and drawings, and bound by the peerless Gosden, caught the malady and has sinned.

He has extended the two original imperial octavo volumes to seven by the insertion of seventeen hundred and sixty-five portraits, views, and original water-colors. The title-pages of these marvelous books are original water-colors, executed from designs by Darley. The cost of the work is the secret of its owner. We can only say it is a luxury the indulgence in which nothing short of a golden Chersonesus or the yield of an Eldorado can survive.

The illustrations are divided as follows: There are four hundred and seventy-nine portraits, nine hundred and twenty views, one hundred and seventy-three full-page original water-color drawings,

forty-nine pen-and-ink sketches, one hundred and forty-one fish subjects, colored and plain, and three Turner's "Liber Studiorum." These volumes are bound by Stikeman & Co. in sea-green crushed levant, with crimson silk fly-leaves, crimson doublé, with emblematical tooling. We do not know which most to admire, the out- or inside of these volumes.

The next book is "Don Quixote" of Louis Viardot, in two volumes, illustrated by Gustave Doré, extended to four volumes by the addition of several hundred choice engravings, including an India-proof set of the series of Robert Smirke, with duplicate set of artist proofs with the vignettes; the series of Charles Coypel; the celebrated series of Henry Alken; a series by Eugene Lami, artist proofs, with duplicate impressions; and bound by Chambolle Duru in full russet levant, crushed and polished, 1863.

"English Bards and Scotch Reviewers," one volume, extended to two by the addition of four hundred and six portraits and views. This work was purchased by Mr. Cox at the John Allan sale, and has been by him greatly extended by the addition of many rare mezzotint portraits, besides those selected by Mr. Allan. It contains a portrait of Byron when a boy, with a bow and arrow. It is bound in crimson crushed levant, blue watered-silk inside, by Stikeman & Co.

"Horace Walpole and his World." This work is especially adapted for fine illustrating, of which Mr. Cox has availed himself to make this one of his grandest achievements. Horace Walpole was a man of highly polished tastes, and the inheritor of a name the most popular in Europe. His early associates were not only noblemen, but literary noblemen; and he was petulantly ambitious to bear the title of author, when he saw Lyttleton, Chesterfield, and other peers proud of wearing the blue riband of literature. But he was no genius, and his characters are not always to be relied upon. This work, originally in one volume, has been inlaid by Trent to folio, and extended to four volumes by the insertion of sixteen hundred and sixty-one illustrations, after Sir Joshua Reynolds, Sir Thomas Lawrence, and others. There are eleven hundred and twenty-seven portraits in the work, of which one hundred and eighty are full-page mezzotints, several of Nell Gwynne, Peg Woffington, Mrs. Abington, Mrs. Jordan, Mrs. Siddons, Mrs. Oldfield, and many others; four hundred and ninety-eight views, plain and colored, twenty-six full-page water-color drawings by Major Cronin, and eleven autograph letters of Walpole and others; bound by Stikeman & Co. in crimson crushed levant, inside panels of green watered silk, and leaves of the same material. We dismiss these volumes,

conscious that no amount of verbal sketching can convey an adequate idea of their magnificence.

"A Pilgrimage to Stratford-upon-Avon," one volume, extended to folio, and illustrated by one hundred and eight portraits of Shakspeare, including the rare old mezzotint by Simon; also mezzotints of Garrick, Dr. Arne, Mrs. Yates, Siddons, Kemble, Kean, King, and others; bound by Alfred Matthews.

"Vicar of Wakefield," Goldsmith; extra-illustrated by twelve rare portraits of Goldsmith, and one hundred and three other portraits, including Rowlandson's colored series, the Westall, the Stothard, and the French series.

Rev. Joseph Spence, prebendary of Durham Cathedral: "Anecdotes, Observations, and Characters of Books and Men" — the privately printed edition, extended from one to three volumes, folio, by the insertion of over two hundred and twenty portraits and views, including forty different portraits of Pope, in proof and engraver's proof; bound by Rivière, in full crimson grosgrained levant.

Mr. Cox has also illustrated a large-paper copy of the "Letters of Madame de Sévigné," who, according to Lamartine, was the representative woman of the seventeenth century. Her letters rank as models in the world of epistolary literature to-day. This work is extended to fourteen

volumes by seven hundred and fifty extra illustrations, chiefly proofs, many in three stages, elegantly bound in crimson levant by Bertrand, London, and ornamented in mosaic outside.

And now we have "Œuvres de Nicolas Boileau-Despréaux," the friend and companion of Racine and La Fontaine, illustrated by the following eminent engravers: of Edelinck there are twenty-four examples; of Lubin, nineteen; Van Schuppen, eleven; Nanteuil, twenty-three; Picart, eight; Drevet, six; De Launay, six; Ficquet, three; Massard, two; Masson, two; Audouin, Tunonneau, Dien, Beauvalet, Beza, Giffart, Gunst, Audran, Thomassin, Vermeulen, Bauder, Drouet, and many others; also, original drawings by Marrilier, Picart, etc., done expressly for the work, with etchings from the same; also, six series of sepia and India-ink drawings; bound by Chambolle Duru.

"The Pilgrim's Progress," John Bunyan, extra-illustrated by eleven portraits of Bunyan, a large proof on India paper by Sharp, and the Cruikshank etching of "Vanity Fair"; also, the Stothard and Westall and the French series; bound by Alfred Matthews, in russet levant.

"Life of Thomas Stothard," by Mrs. Bray, extended from one volume, quarto, to three volumes, folio, by the addition of five hundred and sixty-eight engravings; bound by Tout.

"David Copperfield," by Charles Dickens, one volume, octavo, original edition, illustrated by fifteen original water-color drawings. The original drawings and water-colors in the last and the following works of Dickens were all by Kyd. "Bleak House," illustrated by fifteen original drawings. "Little Dorrit," illustrated by fifteen water-color drawings. "Nicholas Nickleby," illustrated by twenty-four character prints inserted, and eighteen original water-color drawings. "Pickwick Papers," extended to two volumes by the insertion of two hundred and five illustrations, and twenty-four original water-color drawings. "Dombey and Son," illustrated by twelve original prints by "Phiz," and eighteen original water-color drawings. "Great Expectations," three volumes, original edition, with twelve inserted water-colors; also, an additional volume, containing the four series of Pailthorpe plates, all early impressions. "The Life of Charles Dickens," by John Forster, three volumes, one hundred and sixty illustrations added, mostly proofs, including thirteen portraits of Dickens. All the above works of Dickens were bound by Zaehnsdorf, in various styles.

"Mary Stuart," by Alphonse de Lamartine, one volume, inlaid to folio by George Trent, and extended to two volumes by the insertion of seven hundred and fifty steel-plate prints, many full-page;

also, one volume uniform (making three volumes), containing three hundred and eighty-five portraits of Mary Queen of Scots; bound in full olive levant by Stikeman. Here is also James Boswell's literary leviathan, "Sam Johnson," one volume extended to six, with over one thousand prints added; also, Knight's "London," six volumes, octavo, with six hundred prints added.

This substantially completes the list of Mr. Cox's privately illustrated books. Some Americana has been slighted, as "New-York City During the Revolution"; "Indian Sketches," by John Treat Irving; "Edward Everett Memorial," and others.

There is no gainsaying the fact that the above is an incomparable collection of books, and that a large portion of them are illustrated with a discreet moderation, and the quality of the material was probably never equaled. There are methods which are an excess of ornamentation in unique book-making, but we cannot say that it exists here; everything is in good taste, and the decorations are without consideration of cost. It is the destruction of a fine book,—maybe a large paper, privately printed, and a rare edition,—by building up or extending the leaves to take in large prints, to which we demur. Better to have the prints left out altogether than to utterly destroy an elegant book beyond identification, first, in overdressing it,

and then burdening it with prints never intended for any book. Infinitely more charming is a small book — at largest a royal octavo — discreetly illustrated with a few prints which gracefully become it, than a plethora of illustrations coerced into the service. We are familiar with all the arguments urged in behalf of the custom of extending the text of a fine book, and, in the expression of our judgment, may, like Goethe, "promise to be honest, but impartiality is impossible"; for none, nor all, of the reasons can justify, from our point of view, the breaking up of a beautiful book, already celebrated, and sacrificing its individuality to the convenience of at best a few — and frequently a few quite ordinary — prints. But, notwithstanding our demurrer, or the remonstrance of our feeble pen, men of the highest culture will continue to build up their books whenever it pleases their caprice; for —

> "'T is a weakness of the wise
> To choose the volume by the size,
> And, in its pond'rousness, to prize
> Dear copies printed on large paper."

Nor must we, in this synopsis, omit to mention a most estimable gentleman and friend — Hon. Charles C. Jones, of Georgia, for many years a resident of Brooklyn, now of Augusta, Georgia. He

introduced some new features in book-illustrating. Mr. Jones is the author of many learned works on archæology, ethnology, and kindred sciences: "Monumental Remains of Georgia"; "Indian Remains in Southern Georgia"; "Ancient Tumuli on the Savannah River"; "Ancient Tumuli in Georgia"; "Aboriginal Structures in Georgia"; "Antiquities of Southern Indians," and many other works. Among his illustrated books is the "Siege of Savannah, in 1779," translated from the original journal in the possession of J. Carson Brevoort. This book he has illustrated at a cost of $600; also the "Siege of Savannah, in 1864"; also the "Life of Tomo-Chi-Chi," a Georgia chief who visited Europe in 1734, with Governor Oglethorpe. The last has many illustrations, including a portrait of the chief, taken in Europe, and rescues from oblivion the memory of a noble, generous, and true man. "We search in vain," says Mr. Jones, "for a single instance of duplicity, a doubtful word, a breach of faith, a criminal indulgence, or a manifestation of hypocrisy, and whose sentiments at times were not unworthy a disciple of Plato." From this we pass to the "Antiquities of Southern Indians"; this book has many drawings and sketches. Also we note the "Rulers and Governors of Georgia," from the Earl of Egmont to the present time, with portraits, autographs, prints, and maps relating to

Georgia; also "Life of Commodore Josiah Tatnall." These are all his own works. He has likewise illustrated Colonel Bannastre Tarleton's "Campaign," a work minute in the detail of military operations in both Carolinas and part of Virginia up to the surrender of Cornwallis in 1781; William Johnson's "Life Sketches of Major-General Nathaniel Greene"; "Life of Casimir Pulaski," etc., etc. Among these collections we would refer to his autographs and portraits of the Members of the Continental Congress from Georgia, and of the United States Senators from Georgia; autographs and portraits of the Delegates to the Constitutional Convention of 1787; "Rulers and Governors of Georgia"; the "Georgia Portfolio," in two volumes; autograph letters and portraits of the Chief Justices and Associate Justices of the Supreme Court of the United States, and of the Attorneys-General of the United States; autographs and portraits of the Presidents of the Continental Congress, of the Presidents of the United States, and of the Vice-Presidents of the United States; autograph letters and portraits of the Signers of the Constitution of the Confederate States; autograph letters and portraits of the Signers of the Declaration of Independence, in two volumes, and Members of the Continental Congress, 1775–89. Volume I. of this series contains a second and complete set of the Signers

of the Declaration of Independence.[1] Of the Members of the Continental Congress there is full representation, either by autograph letter or document signed, with the exception of some twelve names. This series, like the others alluded to, is inlaid on Whatman paper, is accompanied by engraved portraits, views, etc., wherever practicable, and is bound in five volumes, crushed levant.

But the greatest and most important of all his productions, from a historical point of view, is a work based upon the roster of the Confederate army, consisting of autographs, original letters, original army orders, commissions, instruments relating to the State, portraits, prints, maps and plans of battles, all of which he has extended to folio, in twelve thick volumes — inlaying done by Toedteberg, Trent, and Lawrence. This is a wonderful series; it embraces autograph letters and portraits of all heads of departments and chief clerks, President and military family, Governors of the Confederate States, Senators, Members of the Confederate Congress, commissioners, agents, full generals, lieutenant-generals, major-generals, brigadier-generals, military maps, surveys, returns, etc. Mr. Jones has illustrated over one hundred volumes,

[1] Colonel Jones has two full sets of the Signers of the Declaration; in one there are forty-nine full letters signed, the rest a. d. s.; in the other set he has thirty-six full letters signed, made up of cut signatures, and a. d. s. Of the Signers of the Constitution he has a full set, a. l. s.

produced seven or eight scientific, historical, and biographical works, and has delivered lectures — all while living in Brooklyn, from 1865 to 1879. During the same time he was a member of the law firm of Ward, Jones, and Whitehead, of New-York.

We must here again call attention to the enormous results from the labor of one man, and it does seem to us, from abundant example, that, with a proper regard for physical health, attention to exercise, proper assimilation of food, it is difficult to put more mental work upon a man than he can bear. It is worry and fret which kills — indigestion consumes the brain and clogs up the avenues of thought more than work. Parallels to this irresistible energy are not merely demonstrable, but are demonstrated in the men who have moved the world — as Mahomet, Luther, Knox, Calvin, Franklin, Paine, and Lincoln. Cæsar wrote his essay on Latin rhetoric while crossing the Alps; Macaulay wrote his "Lays of Ancient Rome" in the War-Office; Gladstone wrote his "Juventus Mundi" during an unparalleled political struggle; and our own Horace Greeley produced the "Great American Conflict," a work of as much correct thought as ever issued from the American press, during the busiest part of a marvelously busy life.[1] And even among re-

[1] The most portentous example of literary fecundity on record is, beyond all question, to be found in the person of Lope de Vega. He thought nothing of writing a play in a couple of days, a light farce in an hour or two, and in

cent French statesmen, with whom politics is ever an exacting profession, we find men whose greatness consists rather in what they accomplished in overtime than in the business of their lives, as De Tocqueville, Thiers, Guizot, and Lamartine; even Napoleon III. earned a seat in the Academy by his "Life of Cæsar." The point here intended to be made clear is that to a disciplined and thoroughly equipped mind overwork is scarcely possible while the rhythm of the mental constitution is preserved, and "that the hollowest of all dogmas is the dogma of ease and comfort." Dr. Mortimer Granville said if the private asylums of the country were searched for the victims of overwork, they would nearly all be found to have fallen a prey to *worry*, or the degeneracy which results from lack of purpose in life and steady employment. The pernicious system of *cram* also slays its thousands, because undeveloped, inelastic intellects are burdened and strained beyond their capacity, as we pack a satchel with the articles on top which are likely to be first wanted. Those who bewail their infliction most loudly are weak of mind or torpid of brain.[1]

the course of his life he furnished the stage of Spain with upward of two thousand dramas. The most voluminous writer of modern times was certainly Robert Southey. His aggregated works were one hundred and nine volumes, and one hundred and forty-six essays. After Southey comes Voltaire, then Sir Walter Scott.

[1] When we observe the grace of diction and smooth running lines of some writers, their lucid and logical methods, we lose all confidence in our stammering efforts to make ourselves intelligible, and the various editions through

There could be a volume filled with interesting material selected from the extra-illustrated volumes in the library of William L. Andrews, New-York. Their intrinsic value consists in being the depositories of historical matter in manuscript, autographs, portraits, and prints. In many respects it is the rarest collection in the city; much of it is now absolutely unique. Mr. Andrews was a disciple of John Allan, from whom he received his first inspiration in book-illustrating. He is an ardent lover of books, and, besides those falling under the inquisition of this monograph, has a large library of rare and valuable works.

The bulk of his private illustrating has been works on American history, and especially local history of New-York. A beautifully illustrated copy of Dr. Francis's "Old New-York," in four volumes, is the product of the early stages of this passion. It is illustrated by five hundred and fifty-six prints, water-colors, and autographs. There are

which our efforts have to pass — the literary reformations, the pen-scratchings, the crumpled manuscript, the waste-basket, and the chimney — have absorbed more than three fourths of our literary life. But then Plato modeled and remodeled the first sentence of his "Republic" nine times before he was satisfied with it; Isocrates was ten years on his "Panegyric"; Waller assures us that he spent a whole summer over a couplet; Gibbon wrote the first chapter of the "Decline and Fall" over three times entirely, which occupied him twenty years. "You will read this in a few hours," said Montesquieu, in a letter to a friend, "but the labor expended upon it has whitened my hair." Locke was eighteen years over his "Essay"; Pascal's diligence was proverbial; Polignac's "Anti-Lucretius" was the fruit of twenty years' incessant revision; Thucydides was twenty years on his great work; and Diodorus was thirty years on his history.

many rare prints, and some in proof states; Bourne and Peabody's views on India paper, and prints from the "New-York Magazine"; also a portrait of Brockholst Livingston, probably unique, besides many others. All the title-pages are in water-color, by Abram Hosier, as are also a great number of the drawings and sketches. There is another copy of the same work in this collection, containing two hundred prints, including a portrait of Thomas Cooper, engraved by Edwin, a beautiful print of exceeding rarity. Fitz-Greene Halleck's "Poems," in royal octavo, is also among his privately illustrated works, with the text inlaid by Trent; it has eighty prints and autographs inserted.[1] Also Mrs. Lamb's "History of the City of New-York," with three hundred and eighty-four prints added (many of the rarest, and of great historical significance), colonial and revolutionary portraits and views; also "Knickerbocker's History of New-York," large paper, with illuminated title-page and tail-pieces by Hosier, with one hundred and forty-three prints, comprising the rare set of Leslie and Newton on India paper, a number of Hinton's views on Japan paper, and some rare prints, including the Warum, Austin, and Lawrence views from

[1] Mr. Andrews published an edition of seventy copies only of Halleck's poem "Fanny." The poem is illustrated by notes bearing the date of 1866. It is a delightful specimen of book-making. The drawings for this work were made by Mr. Abram Hosier of New-York.

Ogilby, in two volumes, bound in crimson morocco, outside and inside tooling, by Matthews. Another copy of the same work, containing views of "Y^e governor's house and y^e church and y^e fort at Niew Amsterdam," also view of east side of Broad street, corner Exchange Place, 1780. W. A. Duer's "New-York During the Century," about one hundred portraits and views added, also autographs: a fine specimen of Pawson and Nicholson's binding. "The Park and Its Vicinity," Dawson, with twenty-six prints inserted, many of them specially fine and rare; a southwest view of Fort George with the city of New-York; the portrait of Washington by Ed. Savage, portrait of Henry Rutger by C. C. Wright, portrait of Lafayette from the French series of Revolutionary portraits. "The Cambridge of 1776"; and the "Diary of Dorothy Dudley," edited for the Ladies' Centennial Committee by A. G., twelve prints inserted, including five of Harvard College, from the "Columbian Magazine," rare print of Battle of Bunker Hill, portrait of General Green in India ink, drawn by A. J. Davis, view of State House, Philadelphia, curious old portraits of John Adams and John Hancock. Another copy of the same with thirty-six prints inserted, among which are some rare examples from the "Massachusetts Magazine," the Bridge over Charles River, College at Cambridge, View of Fan-

euil Hall, Baptist Meeting-house, Providence, portrait of Franklin, Court-house in Salem, Bridge over Mystic River, Castle William, Boston Harbor, and many others; bound in blue morocco by Stikeman. Another interesting historical work is William L. Stone's "Memoirs of Gen. Reidesel," two volumes, thirty-six prints inserted, with Bartlett and Hinton's views, proof and rare portraits of Lady and Colonel Ackland. Edward Everett's "Life of Washington," the entire text inlaid, one hundred prints inserted, some of the very rarest of Washington included. A very remarkable title-page in mosaic, by Trent.

Mr. Andrews has many other illustrated books on American history which he pleases to denominate "Minor Works," as "Life and Letters of Washington Irving," two hundred and seventy-five prints and autographs added; Irving's "Sketch Book," one hundred prints, including Leslie and Newton's set, also Westall and Cruikshank: this is in two volumes, bound in vellum by Matthews. Of the foreign literature we have, first, "Life of Thomas Stothard," by Mrs. Bray, text inlaid, one hundred and fifty prints and two water-colors by Stothard inserted. The "Story of Nell Gwyn," fifty-eight prints inserted. This volume is bound in crimson levant, elaborately tooled by Mr. Gleason, who was twenty-five years with Mr. Matthews,

and this was his last work. Walton's "Angler," Major, large paper, two volumes, with fifty-four prints inserted. Another copy, illustrated entirely by proof-prints, a pen-and-ink sketch by Newton Fielding, and two by Jean Baptiste Descamps; bound by Pengold. "Annals of the English Stage," Dr. Doran, four hundred and seventeen prints inserted, many in proof state. Supplementary volume of India-proof impressions from illustrations to Bell's Theatre.

"Samuel Pepys and the World He Lived In,"[1] large paper, fifty-three prints, with a. d. s. and the rare portrait of Pepys by White, equestrian portrait of James II. by Merlin, and many other portraits, proofs before letters.

Mr. Andrews has illustrated Samuel Pepys's immutable "Diary" in four volumes, octavo, by three hundred and thirty-five prints, some engraved by White, Faithorne, Hollar, and others, also Woodburn mezzotints in proof before letters. It is strange that a work like Pepys's "Diary" should have attracted so little attention from book-illustrators, for no book ever written is so prolific of illustration,

[1] Samuel Pepys was a man of great worth, and in high estimation among the *literati;* he has some pretension to notice as a man of letters, having written a romance and at least two songs. The former he prudently burned, though not without some regret, doubting that he could not do it so well over again if he should try. He does not appear to have got beyond the false taste of his times, as he extols "Volpone" and the "Silent Woman" as the best plays he ever saw, and accounts "Midsummer Night's Dream" the most insipid and ridiculous. "Othello" he sets down as a mean thing.

and no work has thrown such a flood of light upon the history, social customs, and manners prevailing about the close of the seventeenth and the opening of the eighteenth century, as this gossipy book.[1] Pepys first became known to the world as a diarist in 1825, and Jeremy Collier speaks of him as "a philosopher of the severest morality." One thing is pretty certain, he has gained a celebrity entirely without intention on his part.

The escape of Pepys's portrait, painted by Hales, from oblivion is a curious commentary on how things are lost to the world. He refers to sittings had for this portrait in his "Diary," February 15,[2] March 3, 15, 17, 24, 30, and again April 11, 1666, March 29, 30, July 19, 1668. Some years after-

1 Pepys, in his "Diary," makes reference to a celebrated old book-worm whom he knew, by the name of Richard Smith, of Little Moorfields. "He was," says Pepys, "a person infinitely curious and inquisitive after books, and suffered nothing to escape him that fell within the compass of his learning — desiring to be master of no more than he knew how to use." From other sources we find that this Smith had collected a great mass of historical works, and that he was also a collector of MSS. He died in 1675. After the decease of this worthy old bibliomaniac, it was proposed to buy his library by public subscription, but eventually it fell into the hands of the bookseller Chiswell, in St. Paul's Churchyard, who printed a catalogue of the books, and sold them at auction in 1682. The prices some of the Caxtons fetched would make a modern Caxtonian sigh: Caxton's "Chronicle of England," 3*s.* 6*d.*; "Mirrour of the World," 5*s.*; "History of Jason," 5*s.* 1*d.*; "Recueillés of the Histories of Troy," 3*s.*; "Book of Good Manners," 2*s.*; "Game of Chesse," 13*s.*; "Vites Patrum," 8*s.*; "Godfrey Bulloigne," 18*s.*; "Translation of Virgil's Æneids," 3*s.*; "Pilgrimage of the Soul," "Chastening God's Children," "Rule of St. Benet," 5*s.*; "Translation of Cato," 4*s.*; "Translation of the Knight of the Toure," 5*s.* This sale catalogue, with prices annexed, is now in the British Museum. These books, so insignificant two hundred years ago, would fetch a moderate fortune to-day.

2 See "Diary" of this and following dates.

ward this portrait was exposed for sale at public auction, under the description in the catalogue of the sale simply as the portrait of a musician. Pepys is represented in the picture in a gown which he hired for the occasion of having his picture taken, with a piece of music in his hand, on which are the words "Salamante Roxalana, Beauty retire thou." Had it been sold under its catalogued title, it would probably have been lost altogether; but, fortunately, Peter Cunningham, who was learned in literary and picture lore, saw it, recognized it, and purchased it for a mere trifle, and thus it was redeemed from oblivion. The picture is now in the National Portrait Gallery. This portrait has been etched in octavo, and, although scarce, is not extremely rare. Of course the one engraved from Lely's picture everybody knows, and the one by Kneller. There is another by Nanteuil.

Mr. Andrews has illustrated "Memoirs of Saint Simon," three volumes, one hundred prints; also "Diary of Henry Crabb Robinson," three volumes, one hundred prints; "Horace Walpole and His World," fifty charming proof-prints. There are about eighty other illustrated works, or one hundred volumes, in this collection, not specified for want of time.

This ends one of the most remarkable collections of illustrated books in New-York. It was

commenced in the days of John Allan. Mr. Andrews permits us to give his kindliest assurances to his friends and the public, if they have any interest in the subject, that he shall illustrate no more books; to which we may append our firm conviction that there are no signs of the decay of the passion in Mr. Andrews, and we think, notwithstanding his determination, that the old adage holds good in his, as in all other cases, that men who commence to extra-illustrate books never cease in life. There is a beginning to such work, but no ending.

Mr. Laurence Hutton, of New-York, has extra-illustrated some books. It is more agreeable, however, to speak of him as the author of much literature and the creator of many books on art and the drama — all of which have received the highest attestation of public favor. "Wondrous, indeed," says Carlyle, "is the virtue of a true book. Not, like a dead city of stones, yearly crumbling, yearly needing repair; let me rather say it stands from year to year and from age to age. We have books that already number some hundred and fifty human ages, and yearly comes in a new produce of commentaries, deductions, philosophical, political systems, or were it only sermons, pamphlets, journalistic essays, every one of which is talismanic and thaumaturgic, for it

can persuade men. O thou who art able to write a book, which once in two centuries, or oftener, there is a man gifted to do, envy not him whom they call city-builder, and inexpressibly pity him whom they name conqueror. Thou, too, art a conqueror and victor; thou, too, hast built what will outlast marble and metal, and be a wonder-bringing city of the mind, a temple, a seminary, and prophetic mount, whereto all kindreds of the earth will pilgrim."

Mr. Hutton makes no pretensions as an illustrator, although he has illustrated "Plays and Players," extending it to four volumes, quarto, by the addition of portraits, autographs, and views of every person and place mentioned in the text; also "Curiosities of the American Stage," extended to five volumes, illustrated by autographs, portraits, and views: both of which are satisfactory books. The "Memoirs of Lester Wallack," with his autograph and portraits added, and also a very complete collection of "First Night" and "Last Night" bills, together with many portraits of actors and actresses; also "Literary Landmarks of London," three volumes, has portraits of every subject named in the text except Richard Savage, of whom there is no portrait.

"Ill-fated Savage, at whose birth was given
No parent but the muse, no friend but heaven."

Mr. Hutton is collecting portraits and views to illustrate his "Literary Landmarks of Edinburgh," now going through the press. Mr. Hutton's inlaying was by Lawrence, of New-York, and his bindings by Rivière & Son, London.

Mr. E. Bement, of Staten Island, is a genuine bibliophile, and has made some valuable contributions to its technics. He has extensively illustrated Macaulay's "History of England," large paper, printed on India paper, bound in brown levant morocco by Matthews, in eight volumes; there are two hundred and eighty-three portraits, all proof and India proof, inserted, also one autograph letter signed. Mr. Bement has also illustrated Walton's "Complete Angler," Pickering edition, extended to two volumes by the insertion of one hundred and seventy-three prints of fish and fishing scenes, bound in Matthews's best style, lined with red morocco with elaborate tooling.

E. and J. de Goncourt, "Les Maitresses de Louis XV.," Paris, 1860, papier vélin; bound by Thibaron in red levant, lined with citron morocco, tooled with handsome XVIIIth century pattern, and containing one hundred and fifty-six portraits and two autographs, inlaying by Trent, in two volumes. The size of Mr. Bement's collection is compensated by its quality; the prints are in a high state of perfection.

Nor is William A. Fraser, of New-York City, a novitiate in the art of illustrating books. He has illustrated Dr. Francis's "Old New-York," Winthrop Sargent's "Life of Major André," "Life of Benjamin Franklin," Irving's "Washington," and other biographical works.

John P. Woodbury, of Boston, is a gentleman to whom the domain of illustrated books is no *terra incognita*. He has extended the Roxburgh edition of the Waverley novels, 1860, and the "Poetical Works" of Scott, with Turner's designs, 1833–34, to sixty volumes by the addition of seven hundred and forty-eight illustrations, with autograph letters of Sir Walter.

We next have "Nathaniel Hawthorne and Wife," by Julian Hawthorne, *edition de luxe*. This work, originally in two volumes, is extended to four by the insertion of three hundred and eighty-three illustrations, including twenty-seven autograph letters. Every mention of the name of Hawthorne revives the memory of that prayer in which he thanked God for giving us Puritan ancestors, and then significantly "thanked God that at every anniversary of their landing they were further removed from us."

The *chef-d'œuvre* of Mr. Woodbury's illustrated books (unless indeed that honor is disputed by the Walton next following) is his "Works and Biog-

raphy of William Shakespeare," by Charles Knight, originally published in eight volumes, now extended to fourteen by the addition of fifteen hundred illustrations, thirteen hundred engraved portraits, views, scenes, etchings designed by Smirke, Thurston, Stothard, Turner, Fuseli, Harding, Bartolozzi, Cruikshank, and other eminent artists, making total of illustrations, including those published in the book, twenty-five hundred. These volumes were bound by Macdonald in full seal, extra gilt, and panels; they are the *par excellence* of neatness.

"It is a pleasure under almost any circumstances to meet the humid pages of honest Isaac Walton, for he ranks as a standard author, an old master in literature, as Reynolds does in art." For ourselves, we care nothing for the code of piscatory legislation of the "Complete Angler"; it commands our regard as an art and literary Eden only. The copy of Walton belonging to Mr. Woodbury is the large-paper of the Pickering edition of 1836, in two volumes, increased to seven volumes by the insertion of duplicate proof-prints before letter and engravings on wood, copper- and steel-plates, contained in the following editions, viz.: Facsimile of title and prints of fish engraved on silver of first edition of Richard Marriot, 1653. All other editions as originally published: Moses Brown, 1750; John Hawkins, 1766; Samuel Bagster, 1815; Gods-

den and Wicksteed, prints, proof; James Smith, 1822; John Major, 1823. Woodcuts and copper-plates, proof before letter: Thomas Tegg, 1826; John Major, 1844; with steel (Absolon) prints, proof before letter: Henry G. Bohn, 1856; copy of poem, and copy of club rules. Also book of eight hundred and seventy flies, water-colors, pen-and-ink sketches, etchings by Seymour, Cruikshank, Howitt, Sabin, and others, portraits, views, scenes, etc.,— in all, over two thousand illustrations. We know not where to direct the inquirer to a more beautiful book than this. It is bound in crushed levant doublé, ornamented with special designs by Rivière.

"Retrospect of a Long Life," S. C. Hall, 1885. This elegant work is illustrated by five hundred and twenty-seven illustrations, including one hundred autograph letters of eminent statesmen, artists, and authors, two volumes extended to four, full crushed levant by Macdonald & Son.

"Pickwick Papers," Dickens, one of the five hundred copies printed on India paper; the two volumes are extended to four by the insertion of four hundred and twenty-six illustrations, nearly all on India paper, or proof before letters, bound, in the best style of Stikeman, in full crushed levant, to a Grolier pattern on terra-cotta. This is a sumptuous work. Then we have "Sir Joshua Reynolds and His Times," the artist who knew everybody,

and had painted every stage queen, from Mrs. Sarah Siddons to Kitty Fisher. He is said to have imparted to his portraits "the majesty of Angelo, the tenderness of Raphael, the nobleness of Vandyke, the colors of Rubens, and the chiaroscuro of Rembrandt." Reynolds probably had no superior in his profession, and he was as successful in his social as in his professional life. "He is a man," said Johnson, "whom should I quarrel with I would not know how to abuse." This elegant work is by C. R. Leslie and Tom Taylor, 1865. It contains four hundred and seventy-four illustrations, mostly mezzotints, in proof state. The original two volumes have been extended to four, and bound in mouse-colored crushed levant, Roger Payne tooling on back and sides. And now comes the companion of the above, under the title of "Walpole and His World," with three hundred and seventeen illustrations, extended to two volumes, full crushed levant, doublé, Roger Payne tooling. Lady Townsend characterized Walpole as "spirits of hartshorn." His talent for letter-writing was equal to that of Madame de Sévigné, but his mind was a bundle of inconsistent whims and affectations. He played innumerable parts, and overacted them all.

Next comes "The Jeffersons," by William Winter, large paper, one hundred copies only printed; one

volume, extended to two by the insertion of three hundred and fifty illustrations, including twenty autograph letters of distinguished actors. Dr. Doran's "Annals of the English Stage" (Nimmo), large paper; the three volumes are extended to nine, containing eight hundred illustrations, including twenty-seven autograph letters. "Nell Gwyn," large paper, Wiley and Son, 1883; limited edition, the one volume extended to three by the insertion of over three hundred and sixty illustrations, including autographs of Charles I., Charles II., Samuel Pepys, James II., and others. "Players and Playhouses," by Lennox, one hundred and three illustrations. There are about twenty-five other illustrated works in Mr. Woodbury's collection, which he pleases to characterize as of minor importance.

Mr. William Donnes is doing some graceful work in extra-illustrating. He took up Mrs. Lamb's "History of New-York" when it came out; it is still unfinished, although he has commenced about thirty works since, none of which are finished. Mr. Donnes selects his own prints, does his own inlaying; his progress is necessarily slow, but he is doing it well. He has a few extra-illustrated books finished; his binding was by Stikeman.

We take pleasure in recording Charles Turner of Birmingham, Alabama, as an illustrator; but

whether the malady is indigenous to that State, or the germs were carried there from Connecticut by Mr. Turner, we shall not pretend to decide. He has, nevertheless, illustrated some first-class literature. He has extended the works of J. L. Motley in nine volumes to fourteen by the insertion of over thirteen hundred portraits and views, many of them extremely rare; also, "Life of the De Witts," two volumes, enlarged to three by the insertion of two hundred and ninety portraits and views. "Life of Nell Gwynne," eighty-six portraits inserted. "Life of Mrs. Fitzherbert," inlaid to folio, with sixty portraits inserted.

Mr. Harvey Nebe, of the city of Brooklyn, has been many years illustrating Ireland's "History of the Stage"; his collection amounts to twenty-six hundred portraits and views and some playbills and autographs. Among the portraits are about three hundred drawings, two hundred and fifteen of which are Mr. Nebe's own work. Included among the rare prints are the portraits of Alixina Fisher as "Desdemona," Clara Fisher, Mr. and Mrs. Joseph Wood, Hugh Gaine, printer, and Mr. and Mrs. J. R. Anderson, the four Shaw Sisters, Mr. Wills as "Billy Barlow," Joseph Reed, dramatic author; a print of the Irving dinner at the City Hotel, May 30, 1832; S. B. Judah. Hagan's "Record of the New-York Stage

from 1860 to 1870," illustrated with about seven hundred prints, consisting of portraits and views; inlaid on Whatman paper. Dr. Doran's "Annals of the English Stage," illustrated by twelve hundred prints and playbills; among the latter we observe several of Peg Woffington.

Mrs. Stone's "Chronicles of Fashion," with about one hundred and twenty-five illustrations; also "The Literary Remains of W. G. Clark," with about fifty prints inserted. Mr. Nebe does his own inlaying. We suspect that there are many rare prints in this collection, but we are not sufficiently expert to pass upon them and give a list of them without taking more time than we have to spare for the investigation.

William J. Bruce of Burlington, N. J., has a large library of books on American history and an extensive collection of autographs. He has done much private illustrating. Among his illustrated books is the first edition of the "Monograph." As he is now in Europe, we have not been able to see his collection.

Fred. Holland Day of Norwood, Mass., has illustrated a large-paper copy of Brander Matthew's "Ballads of Books" by the insertion of fifty-three portraits, thirty autographic letters, and many bookplates, besides an autographic list of subscribers for the hundred copies by Mr. Coombs (the pub-

lisher). Of the portraits for this work twenty-two have been specially made for it in sepia or India ink. This magnificent volume is full-bound in sage-green crushed morocco, by Zaehnsdorf.

"Life and Final Memorials of Longfellow," by his brother, extended from three to six volumes by the insertion of over six hundred prints and many portraits, some of which were specially made for the purpose. These volumes are bound in blue crushed levant, by Zaehnsdorf.

Leigh Hunt's "Book of Sonnets," two volumes, large paper, contains over two hundred prints, many unique. Lord Ronald Gower's "Last Days of Marie Antoinette," with many prints that once belonged to the collection of his lordship. Carlyle's "French Revolution," with a vast number of prints. Edmund C. Stedman's "Poets of America" and "Victorian Poets." These are two most charming books to illustrate. They cover nearly the entire field of European and American literature. Dean Stanley's "Westminster Abbey," published in three volumes, now extended to four, with many beautiful prints; also "Coronation of Charles II.," on large paper, with many court views and portraits. All of these volumes are elaborately illustrated.

Near the Gate of St. Paul, close to the pyramid of Caius Cestius, and bounded by the very wall of Rome herself, there is a graveyard which appeals

irresistibly to the deepest and tenderest feelings of all those who have Anglo-Saxon blood in their veins. It is the Protestant burying-ground, the silent and secluded spot conceded many years since by the then papal government for the interment of such "accattolici" or heretics who had died in the Eternal City. The ashes of many Americans have found rest there; but it contains, besides, two famous sepultures which for more than half a century have been objects of intense interest to English-speaking scholars, and which have become well-nigh places of pilgrimage to wanderers on the Continent. In the upper and newest part of the graveyard, under the lee of the wall of Aurelian, is a stone with this inscription, "Percy Bysshe Shelley, Cor Cordium." The expression Cor Cordium is an allusion to the story that when the body of him who wrote "Queen Mab" was burnt by Byron and his friends by the Gulf of Spezzia, the heart was the only portion that the fire failed to consume. "He was the best and least selfish man that I have ever known," said Byron.

In the older section of the ground, adjoining the entrance-gate, is another monument bearing a longer and more melancholy epitaph. It runs thus: "This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of

his enemies, desired these words to be engraved on his tombstone: 'Here lies one whose name was writ in water, February 24, 1821.'" The tomb is that of John Keats, the author of "Endymion." "Keats did not take firm hold of his immediate generation," says Stedman. "But seventy years of posterity have determined that that name shall not die." *Ingram.*[1]

Mr. Day has visited the tomb and every place made sacred in having been frequented by Keats, and had drawings made from photographs taken on the spot. These he has brought together in Forman's privately printed edition of Keats's letters, including many unpublished autograph letters of the poet and his large circle of friends, an original water-color of the poet by Severn, a lock of his hair, and an autograph letter of Fanny Brown sending it to a mutual friend. This work also contains an extensive amount of material of locations frequented by Keats; also many portraits not before known to exist. This is one of the most charming testimonials to this young

[1] "Gifford, a Quarterly Reviewer, a man with about as much poetry in him as a steam-engine, finding that he could not understand Keats's genius, thought that the best thing he could do for his own dignity, and, indeed, for the world in general, was to laugh at and cut to pieces 'Endymion.' The lesser reviews echoed the bray of the great Quarterly donkey, and the press spoke hardly a good word for Keats's poem. They could not, however, kill what was immortal. 'Endymion' found even then many sympathetic readers, and since that time it has found thousands upon thousands more."—*The Argosy.*

and unfortunate favorite that we have ever seen. "Keats, although young, possessed," says Shaw, "the most wonderful profusion of figurative language, often exquisitely beautiful and luxuriant, and sometimes fantastical and far-fetched strains of classical imagery combined with a natural perceptive loveliness and grace."

"Correspondence of H. de Balzac," illustrated by four hundred prints of friends and haunts of Balzac, together with many autograph letters, with forty portraits of the novelist, some of which are unpublished, visiting-cards of Madame de Balzac, and many curious literary relics.

Mr. A. S. Manson of Boston has done a large amount of extra-illustrating, but he ran into no extravagancies; very few of his books have had their bulk increased more than fifty per cent. Mr. Manson commenced about twenty years ago. His work has been devoted to history, principally local, as State, County, Town, Church, and Society histories, Anniversaries, Dedications, Historical Society Publications, etc. It is a very interesting collection, embracing Daniel Neal's "History of New England," Eli Whitney's "Worcester County," William Hubbard's "Indian Wars," Benjamin Turnbull's "Indian Wars," James Sullivan's "History of Maine," Samuel Peters's "History of Connecticut," "Life of Deborah Sampson," John Trumbull's

"McFingal," "First Church of Boston," Winthrop's "New England" (Quincy, Mass.), Williams's "History of Vermont," Beckley's "History of Vermont," "Life of John Hancock," Hubbard's "History of New England," Benson's "Vindication of André," Heath's "Memoirs," "Old Naumkeag" (Salem, Mass.), Hutchinson's "History of Massachusetts Bay," Young's "Chronicles of the Pilgrims," Young's "Chronicles of Massachusetts Colony," Smith's "American War," Calender's "History of Rhode Island," Smith's "Life of André," "Life of Sir Charles Henry Frankland," "Ethan Allen—Narrative of Captivity," Belknap's "Biographies," Minot's "History of Massachusetts," Bradford's "History of Massachusetts," Elliot's "Biographical Dictionary," Bartlett's "Pilgrim Fathers," "Nooks and Corners of New England Coasts," Davis's "Life of Aaron Burr," Frothingham's "Siege of Boston," "Life of Benedict Arnold," by Arnold; Belknap's "History of New Hampshire," Palfrey's "History of New England," Sargeant's "Life of André," Bancroft's "History of the United States," Boswell's "Life of Johnson," Sullivan's "Letters—Familiar Characters of the Revolution." This is by no means an exhaustive list of the very remarkable collection of extra-illustrated local histories of Mr. Manson, probably not more than one half. None of his

books are overloaded with prints; they have enough to add enormously to their value and usefulness, but they are not cumbersome or bulky. Mr. Manson has probably fifteen thousand prints and views not included in his books, with a good collection of folio portraits of early American characters. He has about five hundred different portraits of Washington; some are very rare. It is not difficult to conceive how great value must necessarily attach to a collection of historical works such as the above. The bindings have been generally done by Macdonald & Son, Boston.

William Matthews, of Brooklyn, in the course of his business career as a binder, has arranged, collated, and bound many of the privately illustrated works owned by his patrons, Mr. William Menzies, Mr. John Allan, Mr. E. G. Asay, Mr. Robert Hoe, Jr., Mr. William T. Howe, Mr. Hamilton Cole, and Mr. Charles Congdon, and has indulged a little in the seductive occupation himself. He, however, has invested very cautiously, knowing, as he assures us, the expensive results of many of these enterprises of his patrons.

Like many others, he began at the "top of the heap," his first book being the Pickering edition of Walton and Cotton's "Complete Angler." He was over three years in collecting the illustrations for this work, and he says it was the happiest book

occupation of his life. He accumulated six hundred and fourteen illustrations for the work in portraits and views, extending the two original volumes to four. To each volume he has added extra titles and lists of the extra illustrations. There are many etchings, some of which are highly prized by Mr. Matthews; of these the parallel views of the City of London before and after the great fire, by Hollar, and "The Hare on a Misty Morning," by Bracquemond, are two. These volumes also contain many artist's-proof portraits of Dryden, Flaxman, Hollar, and the very scarce portrait of Mrs. Garrick from the original plate. There are also many contemporary portraits by Lombart, Loggan, White, etc., and bright impressions in mezzotint of Gesner and Beza. There is also a perfect impression of that rare and probably truest of all portraits of Milton from a miniature presented by the painter, Samuel Cooper, to Oliver Cromwell while he was Latin secretary to the protector. It is beautifully engraved by Miss Caroline Watson, and its truthfulness is authenticated by Sir Joshua Reynolds. These volumes are bound in crimson levant, and have emblematic ornamented inside borders.

Here is also Peterson's edition of Burns's works, in six volumes, with one hundred and nineteen extra illustrations, bound in brown levant; also

Knight's "Pictorial History of England," in thirteen volumes, with two hundred and eighty-seven extra illustrations, portraits, and views, bound in green levant.

"The Life and Writings of Sir Philip Sidney," one volume, quarto, with one hundred and seventeen illustrations, bound in crimson levant. Cunningham's "Story of Nell Gwyn," quarto, with thirty-nine illustrations, bound in crimson levant.

The late William J. Florence, of New-York, had an illustrated copy of "Nell Gwyn" extended to two volumes by the insertion of about two hundred portraits, mostly of the court of the "merry monarch." Mr. Florence also illustrated an *edition de luxe* of Richard B. Sheridan's play of "The Rivals"; the size of this volume is eleven and a half by fourteen inches. The edition was illustrated by aquarelles. The book contained an introductory memoir of Sheridan by J. T. Ford. This memoir is illustrated with the portraits of many literary men and women contemporary with Sheridan, also several portraits of Sheridan's first wife, Miss Smiley. The play is illustrated by the portraits of every actor who appeared in the piece on its first production at Covent Garden in 1776. There are also many playbills arranged in chronological order as the play was produced in Europe and America, with portraits of the principal charac-

ters,— *Bob Acres, Sir Anthony Absolute, Sir Lucius O'Trigger, Mrs. Malaprop*, etc.,— views of theaters, and scenes at Bath. Every care was taken to make this as perfect an extra-illustrated book as possible. It was bound by Stikeman in half crushed levant. He also illustrated Carlyle's "Life and Works of Schiller" with a great many portraits and views; also the "Life and Works of Goethe." We believe that Mr. Florence was the owner of many other privately illustrated books, but he was in Europe when we called, and we were not able to get a sight of his collection. We therefore speak of his collection on its reputation, except "The Rivals," of which we have personal knowledge.

Mr. W. E. Field, of Boston, recoils from notoriety as a collector, yet confesses to a great love for the pursuit. His weakness is Dibdin, Walpole, and Nell Gwynne, with visions of pure examples of Marshall, White, Vertue, and Blooteling. His methods are, undoubtedly, orthodox, but *nous verrons*. The first work of this collection to which our attention is called is "Nell Gwynne," extended to two volumes, one hundred and fifty-four prints inserted, of which fifty-four are proof portraits before letter, the remainder all India proof; three sepias — one by Harding, one by Durand, and a gem unique by Chouquet of the Duchess of

Portsmouth; bound in orange-colored levant with special designs by Zaehnsdorf. It is a charming work. "Horace Walpole and His World," by Seeley, originally in one volume, now extended to three by the insertion of about three hundred portraits and views, many of which are proof before letter, many India proof, with the very scarce private portrait of Kirgate, India proof, by Collard; bound doublé in red levant, special designs by Rivière. Also "Walpole's Memoirs," by Dobson; one volume to two; two hundred portraits and views; title-pages from the Strawberry Hill press; manuscript matter in Walpole's hand, with many scarce views; bound in Derome pattern by Sandford. The foregoing, Mr. Field informs us, he regards as a sort of side-play to relieve the tedium of a ten years' pursuit of material for illustrating "Dibdin's Works," which follow. "Northern Tour," two volumes extended to three by the insertion of three hundred portraits and views in proof before letter, India proof, etc.; bound doublé in Roger Payne style by Zaehnsdorf; also "Bibliophobia," one thick volume, by addition of one hundred and ten choice portraits and views; Zaehnsdorf. "Library Companion," large paper, two thick volumes, two hundred portraits and views inserted. "Bibliomania," 1842, small quarto, two volumes extended to four by the addition of three

hundred and seventy portraits, views, and manuscript matter, each volume prefaced with a different portrait of the author. "Decameron," three volumes extended to five by the addition of five hundred portraits, views, title-pages of early printer, manuscript matter, facsimile in chromolithography of illustrated missals, private plates, including the extremely rare plate by Lewis after Veronese, "The Presentation in the Temple." "Reminiscences," large paper, two volumes extended to four by the addition of choice portraits, private and otherwise, views and autograph letters, about four hundred in all. "Continental Tour," three volumes extended to six by the insertion of nearly eight hundred portraits and views, leaves from mutilated Books of Hours, also facsimiles in chromolithography of Books of Hours, fine old copperplate portraits, and views of persons and places mentioned, the very scarce portrait of John Elkins, which represents a three years' crusade; scarce portrait of Diane de Poitiers, one of the twelve India proof before letter; private portrait of Comte de Brienne, four of the drawings in sepia by Lewis, the artist who accompanied the Doctor on his tour; the last correspondence between Dibdin and Lewis, which was afterward suppressed; a complete set, on India paper, of the Lewis etchings, a goodly number in duplicate; until, weary

of the *etalage*, Mr. Field exclaims, and so on *ad infinitum*.

To pass from one collection to another and keep the reader unconscious of the transition is a task, we fear, vainly attempted in this volume; the book presents to us a vexatiously corrugated surface. In the collection last named, and that of Mr. Hamilton B. Tompkins of New-York, now before us, there are no unpacific relations, and yet the printer will arrange it significantly in a new paragraph. Mr. Tompkins has privately illustrated "My Lady Pokahontas," by John E. Cooke (Houghton, Mifflin & Co.), by the insertion of over fifty prints, with autograph letter of author; inlaying by Lawrence, Sen., binding by Bradstreet. Also "Agnes Sorel et Charles VII.," par F. F. Steenackens (Didier et Cie.), one volume extended to three by the insertion of three hundred and sixty portraits and views; bound in full crushed levant; inlaying by Theodore Hallett, New-York. "Caron de Beaumarchais: His Life and His Times," by M. de Lomènïe; illustrated by about sixty engravings; half levant. Also "Franklin in France," by Edward Everett Hale, two volumes, octavo, extended to eight volumes by the insertion of nearly one thousand portraits and views; inlaying by Lawrence, Jr., and Theodore Hallett. Mr. Tompkins has others which he prefers not having mentioned.

Hon. William H. Arnoux of New-York is making progress prudently but surely in the art of privately illustrating books. He little dreamed, probably, while searching print-shops and selecting the two hundred and eight engravings after paintings of the old masters with which to illustrate Cassell's "Child's Bible" as an art educator for the younger members of his family, that he was exposing himself upon infected territory; such, however, appears to be the truth, for since his experience with the Bible he has modestly illustrated George Ticknor's "Life" of the great historian William H. Prescott, extending it to two stout volumes by the insertion of eighty-six prints, besides autograph letters. The prints comprise portraits and views. Also "Literature in Letters," by Holcomb. This work has been extended to two volumes by the insertion of one hundred and forty prints, consisting of portraits and views. Also "A New Life of Hercules," by Irving Browne; only two copies printed. This is illustrated by sixty-three steel illustrations and many woodcuts, principally representing the gods and goddesses of the Greek Pantheon; bound in crushed levant by Rivière, London.

Judge Arnoux is now engaged in illustrating a work of his own, "The Dutch in America." This will make a very interesting work; the field of illustration will embrace all the explorers, great

discoverers, and emperors of the fifteenth and sixteenth centuries.

We have shown in another chapter of this volume that the great bulk of private illustrating has been performed by busy men, with strong emotional temperaments, who have an enthusiasm for the work, and, to a certain degree, are reckless in the use of money where it may aid in giving expression to their idealism in the beautiful. But impassive and calculating men will never perform any marvels in book-illustrating. The man who hesitates and calculates the per centum yield of his money before investing it in the pleasurable indulgence will never accomplish anything for himself or humanity in this department of art. A privately illustrated "Walton's Angler" can have no companionship with a book of interest tables.

Henry T. Drowne of New-York, although most emphatically a man of business, has given some of his life — *voluptati obsequens* — to the alluring passion. He has extra-illustrated "New-York Letters in the Revolution," printed by the Mercantile Library Association; "The Sons of Rhode Island in New-York"; Freneau's "Poems of the Revolution"; also "Types of Mankind," in memoriam of Samuel G. Morton; "Journal of a Cruise, in the Fall of 1780, in the Private Sloop of War Hope," by Solomon Drowne, M. D., of Providence,

R. I., with notes by H. T. Drowne, 1872; also "A Memoir of Lieut.-Col. Samuel Ward," by Col. John Ward; Mrs. Jameson's "Common-Place Book of Thoughts, Memoirs, and Fancies"; Major Simon Thayer's "Journey to Quebec in 1775–6"; "Visits to the Last Homes of Poets, Painters, and Players," by T. J. Grimstead; also "Proceedings of the Society of the Cincinnati for New-York, Massachusetts, and Rhode Island respectively"; "Our French Allies," by Rev. Edwin M. Stone; with some others. Mr. Drowne's inlaying was by Moreau and Trent.

Mr. Drowne's library outside of his illustrated works makes some pretensions to the classical. He has some missals, "Suetonius" of 1480, about sixty editions of "Horace," and many curious old editions of "Homer."

Dr. Charles E. Banks, Surgeon in the United States Marine Hospital, formerly of Boston, now stationed at Vineyard Haven, Mass., has been very methodical in his illustrating. He seems to have commenced under a well-digested system to complete an illustrated history of the English sovereigns and their reigns in chronological order, beginning with Henry VIII., and extending to the present. He has completed many books embraced historically within this period of three hundred years, and has many yet unfinished. He has also

taken up the "History of the United States," which he is treating in the same orderly manner.

Among his extra-illustrated books are: "The Iron Mask," by G. J. A. Ellis, illustrated by the insertion of thirty-six quaint prints, bound in black crushed levant, antique pattern, by Sanford, Boston; also "The Spanish Armada," by Theo. Lathbury, fifty-six illustrations added, bound by Cox of Chicago in red crushed levant; "Colonel Alexander Rigby," by Charles E. Banks, only fifty copies printed, thirty prints added, bound by Riach, London; "Prince Charles Edward Stuart," by C. L. Close, in two volumes, with one hundred and forty-six illustrations inserted, with unique proof of private plate of Miss Walkinshaw, the Pretender's mistress, Stuart tartan silk covers; "Counterblast to Tobacco," by King James I., sixteen curious prints inserted.

"Fragmenta Regalia," by Sir Robert Naunton, fifty-four illustrations added, bound in blue crushed levant, by Sanford; "Gunpowder Plot," by David Jardine, one hundred and nineteen prints inserted; "Life of Judge Jeffreys," by H. W. Woolrych, with seventy-five prints added, bound in blood-red crushed levant, design after Clovis Eve, by Sanford; "Court of James I.," by Lucy Aiken, two volumes, one hundred and forty-five prints inserted; "Life of William III.," by Arthur Trevor,

two volumes, with ninety-six added illustrations, bound by Cox in orange crushed morocco; also Sir Philip Warwick's "Charles I."; J. S. Clark's "Life of James II.," two volumes; Wright's "Four Georges," two volumes; Burton's "Queen Anne," three volumes; Wright's "William IV.," two volumes; Bayley's "History of the Tower," and Stanhope's "Mary Queen of Scots," two volumes. These volumes contain a great many odd and out-of-the-way prints, and portraits of persons prominently named. Here is also J. R. Green's "History of the English People," four volumes, into which have been put over four hundred choice selected modern prints, not one of which has been inlaid—a lot of culled portraits, the doctor assures us, that he has specially chosen for this *pièce de résistance.*

Among the works on America are George Bancroft's "History of the United States," with four hundred portraits and views inserted; also John Gorham Palfrey's "History of New England"; "Life of H. W. Longfellow," by Samuel Longfellow, two volumes, with two hundred and ninety illustrations added, with autograph letter of the poet, and many water-color drawings made for the book, also specially etched portraits; "Siege of Boston," Richard Frothingham, ninety prints and etched plates added; "Death of Major André," by

J. H. Smith, twenty-one prints added, bound in red crushed levant by Huse, Boston; "Military Journal of the Revolution," by James Thatcher, M. D., illustrated by one hundred and four portraits of American officers exclusively, bound by Hathaway in red crushed levant.

Dr. Banks has also several hundred portraits of physicians and surgeons, and many views, to illustrate Baas's "History of Medicine"; Fairholt's "Tobacco," with many views of smoking and smokers, water-colors, sepia drawings, India-ink sketches, etc., made especially for the work; Brander Matthews's "Ballads of Books," with many water-color portraits and special India-ink and sepia designs in the text as tail-pieces appropriate to the subject; Chatto's "Playing Cards"; "The Gold-Headed Cane," by William Monk, M. D., with eighty portraits of the medical profession added, bound by Hathaway in green crushed levant.

The above compose the principal part of a collection of privately illustrated books distinguished among other excellent traits in being illustrated on a common-sense basis, and in the author having had a decided purpose to accomplish from the beginning.

## CHAPTER VI.

Anonymous Bachelor. William T. Horn. Edmund C. Stedman. Charles H. Bell. W. M. F. Round. James T. Mitchell. Andrew D. White. O. S. A. Sprague. Elisha Turner. Norton Q. Pope. Mrs. Norton Q. Pope. Charles Henry Hart. Robert Lenox Kennedy. Edward Kindberg. Frederic R. Marvin. Charles H. Baxter.

THERE is one extraordinary collection of privately illustrated books visited by us which, contemplated from the standpoint of modern cultivated society, our personal choice would be to leave unchronicled. But, regardless of what may be our like or dislike in the premises, the fact of the impurity and indelicacy of manners and literature during a period immediately pre-

ceding our own remains; and yet that literature, with all its foulness, was better than the age, and that it had a refining influence upon the grossness of society of the period is a demonstrable historical fact. There is not a volume in this dilettante collection, however, which is not of the highest value and interest to the scientist, scholar, and the man of culture, but whose estimate of its moral worth is based entirely upon a modern appraisement. The collection, however, lies directly in the path before us, and as historians and monographists there is nothing to justify us in going out of our way to escape or pass over in silence the literature of any period lying within our domain—not more, at all events, than there would be to excuse the ethnological savant should he omit those periods in the history of our race in which our prognathic ancestors were cave-dwellers and cannibals, and contended on equal terms with the wild hog for acorns which fell from the trees, simply because such customs are distasteful to our modern civilization.

The revelations of science and history are frequently at variance with the tone of modern society, but irregularities of this character ought not to lead us to repudiate the shortcomings of our ancestors or obliterate the path up which they toiled, nor to pull down the memorials erected by them on the

wayside. There is an irresistible impulse in our natures to look backward, since in the main all the culture and refinement of the present had its birth in the past, and is inseparably connected with the future by a continuous chain of progressions, of which our attainments constitute the connecting link. Whatever the prudishness of the present age, the next generation will certainly condemn it for vulgarity. We should therefore be a little tolerant of the misjudgment of our ancestors, in the presence of the fact that the sons of Africa were bought and sold like cattle with the sanction of our beloved Washington and without the disapproval of Whitefield; and even Englishmen were sold into slavery by Cromwell and the Puritans. Quakers were imprisoned in England and hanged in America. Cranmer permitted the rack, and Bacon talked coolly about *forcipation* and simple burning. Old women were burned or drowned as witches, the wise and good Hale not objecting. Every period has been equally positive about the propriety of its acts.

There are no infallible standards of purity and grace in literature or manners which will endure the tests of time. We can have no fellowship with that paradoxical philosophy which maintains "that evil is to him only who evil thinks"—"to the pure all things are pure"—*omnia bona bonis*,

for we know that corrupt manners and corrupt literature exist, and we are but too happy in being able to demonstrate, through the modern methods of the *Comparative Sciences*, that there has been great advancement in the purity of the morals, literature, and art of the present age over those preceding, and we indulge the hope that the future will excel the present. "Let us then," says Mrs. Anna Jameson, "measure our advance by keeping the old landmarks in view."

We believe, however, in treating this subject with all candor. Every effort to evade or mask important historical facts in our respective and special lines of research must end in disappointment. The facts will be reached, and condemnation may follow our efforts to withhold them.

Dr. Bartol, the great Boston preacher, said that "it had been left for the nineteenth century to discover that even a horse would go better without blinders than with." However, apart from all debate in the matter, we appeal unto Cæsar; let us be judged by Cæsar's laws.

The collection of books to which we have referred, and from which we purpose selecting a few volumes only for exhibition here, is that of a gentleman whose residence is just out of the city. He is a bachelor and a man of high literary and social standing, and while a free use of his books has

been accorded to us, his name, for obvious reasons, has been withheld from this relation.[1]

The introduction here of this small but ornate collection of illustrated books is chiefly to outline the great breadth of literary territory which private illustrators have covered in this pursuit. And this being a unique class of literature, its importance in this respect is quite manifest. It is claimed by the owner that these books form no part of his recognized library, but that they are simply treasured as souvenirs of a class of *literati* who have now happily become extinct.

The first book placed before us is Boccaccio's "Decameron," in two volumes, extended to four by the insertion of two hundred and thirty prints characteristic of the text and the illustrations published with the edition, except that they are drawn with a freer and more ecstatic hand. It is beyond all contrast the most voluptuous book that we have ever seen. Here is also the quarto edition of R. Payne Knight's "Essay on the Worship of

[1] It seems strange that a great book-collector should be able to preserve his individuality undiscovered in a great city like New-York, while there are so many interested in dragging him from his seclusion and placing him before the world. There appears a kind of fascination in associating *incognito* with the world. Mr. Sabin tells us of two characters, Mr. Pennfeather and Mr. Hornblower, who frequented the auction sales of fine books, none others or none but the rarest apparently tempting them, and for which they frequently paid enormous prices, to the discomfiture of all other buyers. Mr. Sabin says a mystery hangs about these men which he has never been able to dispel. He never knew them, but he suspects that both these windy names represent New-York collectors.—*Bibliopolist.*

Priapus," extended by illustrations of the highest scientific significance to two bulky volumes. It is a beautiful and, in all candor we must say, a worthy book, of incalculable value to the historian and antiquarian. The original edition has become very scarce.[1] A copy bound by Bedford sold for $150 in this country. We also found here the celebrated "Secret Cabinet of the Royal Museum at Naples," illustrated with eighty additional drawings of objects in the museum by Italian artists, and of some of the more recent discoveries at Herculaneum and Pompeii. This is also an admirable book and a noble contribution to ethnological science. If the scientific plea is an apology for originally putting such a book before the world, and we deem that it is, then is the illustrator to be highly commended in extending the same class of information tenfold.

The next volume we lay our hands upon is a large-paper edition of Grammont's "Memoirs of Charles II.,"[2] and in fraternizing proximity therewith a copy

[1] An account of the Remains of the Worship of Priapus lately existing at Isernia in the Kingdom of Naples; also two letters, one from Sir William Hamilton, K. B., and the other from a person residing at Isernia; to which is added a Discourse of the Worship of Priapus and its connection with the Mystic Theology of the Ancients. Rich[d]. Payne Knight, F. R. S., London, 1876.

[2] What a state of society is exposed in these "Memoirs" of Grammont. How vividly the facts and court anecdotes are here set forth. We can almost see Charles, when he was expected at a pageant, stealing away to row himself down the river, and if he found not the garden gate open, climb over the wall to surprise my lady this or that at her toilet.

of Peter Cunningham's "Life of Nelly Gwyn," the latter with extremely characteristic prints illustrating some of the frailties of her eventful career. She is called "pretty Nelly" in Lely's portrait, and by the same endearing title in the "spoony" raptures of Pepys.[1] Here we also have Wenzel Hollar's "Celebrated Courtesans of the Time of Charles II.," in two folio volumes. The picture drawn by John Evelyn of the profligacy which hovered around the throne of England during the reign of the "merry monarch" is a deplorable one indeed. The above-named work of Hollar contains, among other curious matter, some prints from mutilated and destroyed plates, a phase or freak of the print-collector to which we have had no occasion heretofore to refer. An impression from an unfinished or condemned plate, on account of which defect it is absolutely worthless, will many times fetch ten times as much as the perfect print. Thus the portrait of the "Gold Weigher," by Rembrandt, in its first state, the face only in outline, sold in 1864 for $225; the ordinary impression would be well sold at $50. An unfinished print of "St. Jerome Reading" sold in 1873 at a print sale for $215; the fin-

1 "The wench was witty and pretty, had a comic genius, grace, brass, mirth, and albeit good-natured, her tongue was cutting. Her figure was so elegantly feminine that she could wear men's clothes with advantage. Originally she was, it is said, a dancing-girl in a show. She had simultaneously for lovers the Earl of Dorset, whom she playfully called her 'Charles number one'; Hart, the actor, who was her 'Charles number two'; and the king, who was her 'Old Rowley.'"

ished print fetched only a few shillings. There are impressions of some of Jacob Houbraken's plates taken just after the borders and vignettes were done, but before the portrait was engraved, for which collectors have paid large sums.[1]

Here also is "Amadis of Gaul"—a famous Portuguese romance, by Lobeira, translated into Spanish and added to by Montalvo, rendered into French by the Lord of Essars, Nicholas de Herberay, who enlarged it, and, lastly, by Gilbert Sannier, who added to it—and now done into an English abridgment by Robert Southey: the English garment having about as much fitness for it as the Hebrew for the rendering of a negro plantation song. And now "La Pucelle

1 There is a print by Hollar of a man standing in a landscape, with a place left blank where the head should be; it was afterward filled in with Charles II. The first state is valued at four times as much as the finished picture. One of the portraits in the Waterloo Chamber at Windsor Castle, of the Minister William Von Humboldt, in which the body does not match the head, was painted by Sir Thomas Lawrence, and has the head of Von Humboldt on the body of Lord Liverpool. The head was painted in a hurry, and the artist intended to change it afterward, which was never done, and this ridiculous picture of Humboldt in a purple coat has remained ever since.*

More singular still has been the struggle for a print of a full-length portrait of "Mull'd Sack," a chimney-sweeper, which was sold to the Marchioness of Bath for $212, and which she sold for $300; since then two others have been found and the price has declined. The name of this distinguished rogue was John Cottington. When a boy he was apprenticed to a chimney-sweeper, but he ran away and became a thief. Among his exploits he robbed Lady Fairfax of a gold watch, picked Oliver Cromwell's pocket as he was coming out of the House of Commons, and stole from the Recorder-General's house at Reading property worth $7000. Having some difficulty with another thief named John Bridges, he murdered him, fled the country, and went to Cologne, where he robbed Charles II., then in exile, of plate to a large amount,

* Numerous other instances might be related, as Charles II. changed to Cromwell, and Cromwell to William III. (by Faithorne).

of François Arouet Voltaire," by Didot le Jeune, two volumes, large paper, extended to four by the insertion of four hundred engravings, including forty-six portraits of Voltaire and sixteen of Joan of Arc, and both of the exquisite sets of Moreau, all brilliant impressions. This magnificent work is bound in red polished levant by David, and cost its present owner $820. The fastidiousness of the present age can see nothing but the prying beastliness of a satyr in this work; yet the pure and punctilious Condorcet defended it, and compared to the fulsome imaginings of Diderot this creation of the patriarch of Ferney is purity itself.[1] Nor does the life of Voltaire seem to merit the obloquy

and, returning to England, was apprehended, tried, convicted, and executed at Smithfield, April, 1659. He acquired the nickname of Mull'd Sack from his fondness for that liquor. This print has no status, moral or artistic, and the desire to possess a perpetual memorial of this nasty rascal involves a problem which cannot be put in equation by my philosophy.

[1] Decorum in sentiment and expression was little known at that time. The great Rabelais indulged in fearful indecencies, and Chaucer wrote in the spirit of his time, and therefore very coarsely indeed. But that does not prevent the unprejudiced critic from acknowledging that his humorous tales, though they abounded in obscenities, are his best.— *English Literature, Dr. Scherr.*

Warton excuses Chaucer's obscenity, which he charges to the spirit of the time in which the poet lived. "We are apt to form romantic and exaggerated notions about the moral innocence of our ancestors. Ages of ignorance and simplicity are taught to be ages of purity. The contrary is probably the truth. Rude periods have that grossness of manners which is not less friendly to virtue than luxury itself. In the middle ages not only the most flagrant violations of modesty were frequently practised and permitted, but the most infamous vices. Men are less ashamed as they are less polished. Great refinement multiplies criminal pleasures, but at the same time prevents the actual commission of many enormities; it preserves at least public decency and suppresses public licentiousness. Puritanism failed, however, to make the English nation a commonwealth of saints."

with which certain modern censors have endeavored to envelop it. Even the ingenious Henry Morley recognized his right to immortality in erecting to him a "written statue," an act itself highly commendable, yet he performed it with a rough chisel. Voltaire stood alone in his age; in fact, no man in any age held precisely the same relations to the world as he — his life was the history of the eighteenth century. All posterity have quarreled with him because his moral doctrines did not rise higher, but they did not fall lower than the average practice of his age. One peculiarity of his position toward powers and dignities all through his life was that from some real or fancied cause he was persecuted by authority — but as a compensation he was petted by high society, lay and clerical. His writings and genius were always in fashion, though always contraband, and the taint still adheres to them. He had allies among the learned and dignified clergy, and the leading *literati* were his compeers; he was detested by the second-rate men of letters, to whom his superiority was of course odious.

It is to be noted that, in all his many quarrels with authors, Voltaire was rarely if ever the aggressor. Once aroused, his wrath was immeasurable, his revenge unscrupulous and too often implacable. We think we discover models of his sarcasm in Pope. The Abbé Desfontaines, the

Marquis Lefranc de Pompignan, and Elie Catharine Freron suffered as it were at second hand; but it was by an aggravated imitation of the light artillery which had been brought against Grub-street and the sorry heroes of the "Dunciad."

In short, it may be said of him that he was nearly always in hot water, but he supplied the fuel that heated it. Voltaire has been charged with irreligion, but the irreligion of the age was far beyond him. He was, nevertheless, the idol of the French nation, and there is not a man of book-culture in all Paris but would lavish decorations upon "La Pucelle" for Voltaire's sake, and, indeed, copies of it may be found glittering upon the shelves of every bibliophile in France, some illustrated with prints of the strictest chastity, others with designs from Moreau, or maybe more licentious originals out of which the differentiation of a pure morality would be an awkward process, indeed. However, Voltaire is certainly not responsible for the taint of his illustrators. Nor is this imprudent devotion confined to Paris; it has its premiers in London, and its satraps in the metropolis of the New World.

There is another tempting little book in this collection — a large duodecimo, published in 1709. The second edition is in two volumes, entitled "The Secret Memoirs and Manners of Several

Persons of Quality of both Sexes,"[1] or "The New Atalantis," by Mrs. De la Rivière Manley.[2]

This work had a political significance, and was mixed with cutting satire directed against the Whigs.

One more example of a character, *id genus omne*, and we will retire to a purer atmosphere. The ex-

[1] Among the persons under disguised names who were mentioned, scandalized, and portraitured in this notorious book were Charles Seymour (Duke of Somerset), Sir Robert Howard, Lady Wharton, William Cavendish (Duke of Newcastle), Lady Mary Vere, Charles Lennox (Duke of Richmond), Earl of Nottingham, Mrs. Darby, Duke of Grafton, Sir Isaac Newton, Sir Samuel Garth, M. D., James II. (Duke of York), Mrs. Young, Charles II., Queen Anne, George Villiers (Duke of Buckingham), James Scott (Duke of Monmouth), Earl of Portland, Robert Barclay, Mrs. Hammond, Mrs. Steele, Sir William Cooper, Prince of Orange, Mrs. Howard, maid of honor to Mary; John Churchill (Duke of Marlborough), Sir Richard Blackmore, M. D.; Lady Hyde (Countess of Rochester), Mrs. Granville (Lady Lansdowne), and Sir Robert Howard's widow, of whom it may be said —

"The pleasure missed her, but the scandal hit."—*Pope.*

[2] Mrs. De la Rivière Manley (born 1672), the Aspasia of the eighteenth century, was the daughter of Sir Roger Manley,* who, if entitled to no other credit, is to that of educating his daughter, who lost her mother at an early age. At the age of seventeen the fairy realm in which the maiden had hitherto lived was knocked to pieces, and the rude world came upon her in a storm of misery and shame. Her cousin, a son of Sir Roger's brother,— a fellow evidently beyond the bounds of forgiveness, for he had borne arms against the King,— had been false to Church and Crown, and was now false to beauty and honor. Under what base pleas, and by what intolerable arts, he obtained his object, we need not inquire; but La Rivière found herself, with blighted reputation and broken heart, thrown entirely on her own resources. She became a favorite with the Duchess of Cleveland, at that time the sovereign mistress of Whitehall, and perhaps excited her wonder as much by the correctness of her behavior as by the quickness of her repartee. But the Duchess was as capricious in her female friendships as in love, and ere six months elapsed became jealous of the talents and beauty of La Rivière, and led a crusade against her — a happy circumstance for the object of her hate. Excluded from both the hemispheres into which the habitable globe of society was at that time divided, she betook herself to the point

* Sir Roger Manley was author of the first volume of "The Turkish Spy," author of "The Jealous Husband," "Letters from a Supposed Nun in Portugal," "Court Intrigue," "Bath Intrigues," etc.

ample to which we refer is a work entitled "Oroonoko, the American Princess," by Mrs. Aphra Behn.[1]

If any doubt remains as to the true character of Mrs. Manley, there need be none concerning the latter authoress. There was no middle ground between the temples of Venus and Diana with this priestess of impurity and vice. The slightly veiled

where both were united, and sent a tragedy to the theater. It was received with universal acclamation, and her name became a household word in the assemblies of wit and fashion. The authoress of "The Royal Mischief" achieved an entrance into another and higher circle, where everything was forgiven to the possessor of genius, but where, probably, the only difference between the poetess and the purest of her admirers was that she had been discovered and they had not. How long this lasted, we are not told; but she came out in a new character when the curtain drew up again. Disappointed in love, and soured, perhaps, by the docility with which her self-sacrificing advice had been followed, she became a politician of the most rabid kind, and wrote libels on the ministry, for which she was brought up in custody before the Secretary of State. Her book was called "A New Atalantis," and contained the most ferocious assaults on her political opponents under false names. Bitterness and hatred were so characteristic of these lucubrations that they moved the sympathetic feelings of the great satirist and traducer of the day, Dean Swift, the essence of whose nature was contradiction, and unsparing satire the tendency of his talent. He extended the hand of fellowship to the equally fierce but less malicious Mrs. Manley. In him she recognized the immorality which had won her earlier admiration in man, and she clung to that impure concentration of humor as her protection against the humanities of the "Tatler" and the frigidity of "Cato." The list of her plays is as follows: "The Royal Mischief," "The Lost Lover; or, The Jealous Husband," "Almyna, or, The Arabian Vow," and "Lucius, the First Christian King of Britain." What we have said may give an interest to the works of this "ingenious and accomplished gentlewoman"—if perchance they present themselves in an old book-store, at a price not exceeding half an eagle per volume. The seventh edition of "New Atalantis" made its appearance in four twelvemo volumes, 1741.

1 Two volumes of plays by the same author were published by Mr. Charles Geldon, 1735, 8th ed., 12mo, to which are added a life and memoirs of Mrs. Behn.*

The paraphrase of Œnone's epistle to Paris in the English translation of Ovid's "Epistles" is Mrs. Behn's.

* Her entire works have been published in six volumes, $20 (large paper, $32), 8vo. London, 1871.

improprieties of "The Secret Memoirs," by Mrs. Manley, were ten times more indulgent of virtue than the iniquities of "The Lucky Chance," "The Land of Love," or "The Widow Ranter." Romances and novels flowed from her pen like the discharge of a sewer. The only palliation we have to offer for this talented woman is that she wrote for a livelihood, and the corrupt tastes of her age demanded a compliance. Charles Gibbon says: "She was a woman of so celebrated a fame while she lived, and so esteemed, that to give a perfect draught of her one must write like her."

"Her plays and the people in them are as dull as they are dirty."—*Athenæum.*

"Nothing if not nasty."—*Saturday Review.*

Whatever may be said of her, she was nevertheless an adroit diplomat. Some of her most mischievous results were produced, not by direct attacks, but were made to recoil like the reflex effect of a skilful player at billiards who first caroms upon the cushion. She lived a life which demonstrated the words of Pope:

"That not to be corrupted is the shame."

After her death her writings were the favorite readings in respectable English families.[1]

1 Sir Walter Scott says that "Mrs. Keith, of Ravelstone, his aunt, then over eighty years of age, requested to have sent to her Mrs. Behn's novels, which had given her so much pleasure on hearing read sixty years pre-

To quicken in the inquisitively prurient a hankering for knowledge, it is only necessary to place before them the announcement of a work containing some interdicted scandal — and there are too many, alas! who revel in this fungoid literature. "The New Atalantis" of Madame Manley scandalized some persons of rank, and for it the author was tried, found guilty, and imprisoned. She was also author of a tragedy called "The Royal Mischief," the best-named book that we have ever seen. The first-named book in this collection, "The New Atalantis," is extended to three volumes by the insertion of one hundred and eighty prints, which, for righteousness' sake, had better forever remain undescribed. Here are also profusely illustrated "Marguerite de Navarre," "Rabelais," "Galanteries des Rois de France," "Secret Memoirs of Harriott Pumpkin" (Harriet Mellon), from her infancy to her marriage with a banker. This book was suppressed; it would now fetch $50.

vious that she wished to look at them again. So I sent them, sealed up and marked confidential, to my gay old aunt. The next time I saw her she gave me back 'Aphra,' saying: 'Take back your bonny Mrs. Behn, and if you will take my advice put her in the fire. It is an odd thing,' said she, 'that I — an old woman over eighty, sitting alone — feel ashamed to read a book which sixty years ago afforded me so much pleasure, and which was thought proper for the amusement of the most creditable society in London!'" *

* Mrs. Aphra Behn dedicated her "Feign'd Courtezans" to Mrs. Ellen Guin in the following language: "Who can doubt the power of that illustrious beauty, the charms of that tongue, and the greatness of that minde, who has subdued the most powerfull and glorious monarch of the world; and so well you bear the honours you were born for with a greatness so unaffected, an affability so easie, an Humour soft, so far from pride or vanity, that the most envious and most disaffected could find no cause or reason to wish you less."

In searching through this inimitable library for fresh conquests, we are met with surprises at every corner. It seems to be inexhaustible. Our eyes are arrested by a showy little volume in a shady nook, the title of which was as familiar as household words a few years ago; the little book immortalized its author. I mean "Nothing to Wear," a little poem supplemented, as the reader well knows, by aping scribblers with base imitations entitled "Nothing to Do," "Nothing to Eat," "Nothing to Say," and "Nobody to Blame."

We gently drew the dainty morsel of citron crushed levant from its hiding-place, and found that the original had been inlaid in Whatman paper to a small quarto and the margins illustrated by thirty-two India-ink and sepia sketches made expressly for the work. We were unable to ascertain the name of the artists. To say that this was not a gem would be an untruth, but it did not commend itself to us in its *tout ensemble*, and our criticism upon it would be something as follows: *First:* The physical quality, the paper, and the typography of the book do not come up to the executive quality of the illustrations. *Secondly:* The illustrator, for graphic effect, has taken too much freedom with the text,—that is, the spirit of the drawings falls below and degrades the high moral status of the poem, which is intensely ideal,

while the illustrations represent the infelicities of the ordinary household.[1]

To create a beautifully illustrated book, harmony must pervade the entire work; an elegant piece of printing and pure paper have as much to do in the "get-up" of a fine book as the illustrations. Fine clothes do not make a gentleman, they may cover one; the delicacy of fiber is organic, and lies at the bottom of the structure.

And now, without having exhausted half the catalogue of *Mucoreæ*, time reminds us that we have already pursued too far this unprofitable collection; and we will dismiss it with the mention of a delightfully illustrated copy of James Thomson's "Seasons," which, although found in bad company, is itself untainted. It is the Roxburgh edition, in one volume extended to three, containing two sets of the prints of the Fonthill edition, every one of which is proof on India paper; also many drawings and water-colors by some of the best English artists, representing landscapes and sports of the

[1] The illustrations would seem to supplement the epic somewhat as follows: the hero is made a neophyte in the low-necked philosophy, whose vexations do not culminate in coveted silks, satins, and brocades, in Cluny, Brussels, and Valenciennes, but are pursued into the more intimate personal life of the parties, and he discovers that the flaxen curls which had led captive his imagination possessed a commercial value at the hair-dresser's, that everything was false, tucked-up or pinned on; that even the angelic form that enchanted him puts off its fair proportions at will with its whalebones, outriggers, and foreshortenings, and the deluded man finds out — too late, alas! —

"That bustles are a fleeting show,
For man's delusion given."

changing seasons of the year, the descriptions of which fell so gracefully from the pen of Thomson; and one masterly water-color drawing of that sunrise which he describes so vividly, and which has challenged the admiration of the world as one of the finest specimens of word-painting — although both Quinn and Savage positively affirm that Thomson never saw the sun rise in his life.

The author of "The Castle of Indolence" paid homage in that admirable poem to the master-passion of his own easy nature. Thomson was excessively lazy, and it is recorded of him in "Percy's Anecdotes" that he had been seen standing at a peach-tree with both his hands in his pockets, eating the fruit from the tree where it grew. We never saw a more chastely illustrated book than this book of the "Seasons."

There are about two hundred volumes of illustrated books in this unparalleled collection, with the greater portion of which we had never before had the honor of a personal acquaintance. The bindings are generally French. These books seldom reach the salesrooms; but when they do, they fetch greater prices than any other books known to the trade.

That a man may live in wedlock with his beautiful books, works of art, and statuary, and live to love and adore them, we can perfectly understand; but

that a man should cherish them—these mere effigies, models, transcripts—to the exclusion of the living, glowing, breathing reality in flesh and blood, is, we believe, beyond the comprehension of every well-dispositioned mortal. But our bachelor friend has sealed himself against the tender amenities of real life, has intrenched himself within the four walls of his literary fortress, and, like Venus with her Adonis, deems within this art-environed

> " . . . . park
> No dog shall harm him, though a thousand bark."

From this vast array of illustrated books we hope not to produce the conviction that it is proper, or even possible, to illustrate all books to advantage, because it would not be true. There are books which resist every effort of the illustrator. There are some old books—unique old books, and beautiful because they are old and unique—which will admit of no companionship or fraternization with methods of modern genius; no amount of retouching can give modern significance to antique art. It is like the mutilated statue of Memnon at Thebes—beautiful and sublime in its mutilation, and which "gave forth melodious sounds when the first rays of the morning sun fell upon it, and at evening gave a plaintive and melancholy cry, but became dumb on being restored by modern art."

One of the greatest of all popular errors relating to the subject under consideration is that lovers and buyers of books — book-worms, as they are called—are, as a class, unsocial—even to a degree uncivil. Our intercourse with them, however, does not go to confirm this calumny. We think very much of this false sentiment concerning bookmen has gained ascendancy in this country from the conceits of an extensively read book called "The Book-Hunter," by J. Hill Burton. It is a cynical and mischievous little book.[1] Its missiles of sarcasm are constantly discharged at men with bookish cravings, and a whining and complaining tone pervades the entire work. It calls an illustrator the "Ishmaelite of collectors, whose hand is against every man, and every man's hand is against him." And, again, to those who take pleasure in recon-

[1] A criticism on the American edition of this book in "Philobiblion" (Vol. II., page 60) is far from complimentary to Mr. Richard Grant White, the American editor and annotator. It charges him with uttering the most deplorable nonsense,—irrelevant garrulity,—with writing in bad English and worse orthography. Of the note on page 108 it says: "It is difficult to keep a serious countenance while reading such arrant nonsense, such empty affectation of superior classical culture, and such ludicrous self-laudation as he has managed to embody in this note. It is interesting, however, as affording evidence of the manly development of Mr. White's comprehensive mind in early youth; for it will be observed that he declares positively that he has not seen the 'Tusculan Questions' since his 'first college year.' The famous scholar Daniel Heinsius maintained that 'Grotius was a man from the instant of his birth, and never had discovered any signs of childhood.' Scarcely inferior to the young Grotius was the Freshman who could run such a sagacious parallel between the 'Tusculan Questions' and the Platonic 'Dialogues,' and we commend this significant example of precocity to future biographers of Enfants Célèbres."

noitering in unlikely places for books, it applies the terms "Genghis Khans," "prowlers," "myrmidons," and many like inelegancies. In the chapter on "Pretenders," it introduces "the animal," "the bargain-hunter" — characters so unreal as to be hardly identified at all, and in this country entirely mythical; and the extended note to page 94 by the American editor, Richard Grant White, is a ridiculously absurd thing. But we are slightly digressing. We have never had more courtesy or politeness extended to us than while gathering material from bookmen for this essay. And, from our experience, we believe that men of literary tastes — book-lovers — have fewer foolish formalities and more amiable weaknesses than any other class of the community. We never knew a genuine bibliocist who was coarse and uncivil; and, from necessity, they are scholars. There is a fragrance of cultivation about them which the very pursuit inculcates; and if their comity is marked by a little eccentricity, it is not because of its excess over that of any other class, but because of its rarity, and that it is less frequently met with. But the point aimed at here is that, whatever its methods, the courtesy of the book-lover always culminates in making you feel comfortable and at ease in his presence, and this is all that politeness amounts to — notwithstanding it is the most en-

nobling of all the fine arts. The social qualities and politeness which we have so emphasized, and have uniformly met with in all our relations with bookmen, are not stinted, and we wish here to make the fullest acknowledgment of our profound gratitude for these courtesies.[1] The special occasion, however, which gave rise to the foregoing thoughts was our interview with William T. Horn, Esq., at his delightful residence in New-York.[2]

Mr. Horn was a wealthy man, a lawyer by profession, and belonged to one of the oldest and most respectable families of New-York. His library, independently of his privately illustrated books, and which was a part and parcel of himself, consisted of the choicest editions of early English literature, drama, poetry, and fine arts. There are the Grolier, Florentine, Renaissance, Mosaic,[3] and Anne of Brittany styles of binding represented in his collection. A description of his elegant and unique privately illustrated books would be a digest of the choicest productions of the English and American

1 And even at the head and management of our great public libraries, concerning which so many complaints have been made, we have never found the genuine bibliophile otherwise than genial and communicative, helping the investigator through the labyrinth of its stores. Such men feel their strength and the immense value of the service; and we have been laid under great obligations to them in pointing to us the right direction for information which we were vainly striving to find in going the other way.

2 Mr. Horn died before the publication of this volume; but his library has been held intact by his widow.

3 The Mosaics were invented by Padeloup, but are not noted for their artistic effect as a whole. The Deromes brought this style to greater perfection.

presses — Pickering, Chiswick, Bagster, Lowndes— in large paper, nearly all inlaid to folio, and illustrated with almost an infinity of Houbrakens, Morghens, Vertues, Bartolozzis, Marshalls, Stranges, and Stothards, incased in garments of crushed levant, fashioned by those masters of the binder's art, Bedford, Hayday, Capé, Bernhard, Matthews, Bradstreet, and others. Mr. Horn illustrated seven editions of the placid Izaak Walton to elegant repletion. The large-paper Boston edition of the "Complete Angler" has been extended to four volumes by the insertion of seven hundred prints, one hundred and sixty of which are India proof before letter, two hundred India proof after letter, and three hundred and forty others. These volumes are bound in the best style of Chambolle Duru, ornamented to a Grolier pattern outside and a Louis XIV. inside. They are matchless books — "Gems, with settings of brilliants," said an enthusiast. And another of the same work — the Bagster edition of 1808 — on largest paper, is extended to two volumes, with two hundred prints, mostly India proof, besides original drawings. These volumes are made up from the selected sheets of two copies. Also Pickering's edition of 1836, illustrated to five volumes, text not inlaid. This is one of the few copies in which the illustrations in the text are on India paper. There are seven hundred and fifty

additional illustrations, principally India proof and proof before letter; bound in green crushed levant by Matthews. And now a large-paper copy of the Major edition of 1824, extended to two volumes by inserting one hundred and ninety-eight prints; bound by Chambolle Duru. And another large-paper Major of 1844, two volumes, illustrated by one hundred and fifty-four prints. Also a large-paper copy of Dr. Bethune's edition, by Wiley, New-York, 1852, illustrated; bound by Matthews. Here is also Thomas Westwood's "Chronicle of the Compleat Angler of Izaak Walton and Charles Cotton, 1864," with one hundred and thirty-four prints added, and the Westwood Catalogue bound in. "Life of Isaac Walton," by Zouch, quarto, seventy-nine prints inserted, all proof. Walton's "Lives of Dr. John Donne, Sir Henry Wotton, Richard Hooker, George Herbert, and Dr. Robert Sanderson," extended to two volumes, with rubricated titles. They are charming — that is all that can be said about them. Mr. Horn had twenty-four editions of "Walton's Angler," enshrined in the noblest specimens of Bauzonnet, Duru, and Matthews, which, instead of these impoverished references, are worthy an entire winter course. It is these gorgeous editions of the "Angler" which have thrown such a halo, as Wordsworth says, "around meek Walton's heavenly memory."

There are also in this collection three editions of the English Petrarch, "Sir Philip Sidney, and His Times." These works of this great man, who was, says David Hume, "the most perfect model of a gentleman who ever appeared in English history," are extended, one to three, another to three, and the third to two volumes, folio. The illustrations are mostly India proof, fifty-seven of which are different portraits of Sir Philip. This is a lordly set of books, and is worthily supplemented by a folio copy, in two volumes, of Mrs. Bray's "Stothard," a beautiful book, illustrated with the works of Stothard in several states. This book has become a great favorite with illustrators, in consequence of the nobility of its characters and for its literary purity. And now we have a Stocdale edition of "Robinson Crusoe," illustrated by Stothard; next, "Fragmenta Regalia"[1] of Sir Robert Naunton, large paper, only fifty copies printed, illustrated with portraits, all proof; and another edition of the same work, extended to two volumes, and bound by Matthews.

[1] "Fragmenta Regalia; or, Observations on the Late Queen Elizabeth: Her Times and Favorites," being sketches of Robert Dudley, Thomas Radcliffe, Lord Burleigh, Sir Philip Sidney, Lord Willoughby, Francis Bacon, Sir Nicholas Bacon, Sir Francis Knowles, Sir Walter Raleigh, Sir Henry Wotton, Sir Francis Vere, and Thomas Sackville.

John Lyly, a dramatic writer, satirized the times and literary men of the age of Elizabeth in a work called "Euphues: The Anatomy of Wit, 1580"—which became very popular with that pedantic generation for its affected and dainty style, called euphuism. It is a work deserving of notice for its literary and historical incidents. I have never heard of a copy being illustrated.

And now we return, though not servilely, to Dibdin's "Bibliomania." This is an extraordinary book, being one of an edition of five copies only, printed on drawing-paper in folio; one hundred and eighty illustrations; bound by Matthews in divinity blue. There is a full set of Dibdin's bibliographical works in this collection, except "Introduction to Greek and Latin Classics,"[1] bound by Bertrand of Paris. Also "Bibliographical Repertorium," two volumes, quarto; Thomas Hartwell Horne's "Introduction to the Study of Bibliography," extended to three volumes; and "Book Rarities of Cambridge" to four—all illustrated. Boaden's "Enquiries into the Authenticity of the Shakspeare Portraits," one volume extended to two, seventy-five of the rarest Shakspeare portraits inserted. This is a glorious volume for the Shakspearian mad, for endless, indeed, is the list of portraits it is

[1] All of Dibdin's works are of high price and scarce. It would be quite a feat at the present day to collect a full set of the best editions in a lifetime without paying enormous prices, so seldom are they offered for sale. Among the various sets of Dibdin named in this volume, we note the absence of his "Introduction to Greek and Latin Classics," from our point of view one of his most valuable books. He seemed to have no knowledge of the value or rarity of the books he describes, nor as to the most desirable editions. Of course all works published by Aldus are of great value, while those charming little Elzevirs published at Leyden and Amsterdam have but a nominal value. True, the former are more valuable works, and have a reputation from their classical publisher, an advantage not possessed by the latter; but the time will come when the reputation of the Elzevirs will be redeemed, and that vast amounts of money will be gained on them. That the margins between the present prices and what they will fetch in the future will be enormous we may reason from past experience. They have advanced more than fifty per cent. in the last ten years.

capable of. Here is also Mrs. Anne Jameson's "Beauties of the Court of Charles II.," in largest paper, with three hundred and fifty-four portraits added,—fifty-six different portraits of Charles,—bound by Chambolle Duru. And now the life of the inevitable "Nell Gwynne," the beautiful and wayward orange-girl turned actress, and elevated to Countess of Greenwich (had Charles lived), who turned the heads of half the nobility of England in the time of Charles II.; now, for once, in honest company, sandwiched between "Erasmus" and a unique copy of "Cardinal Wolsey." This book was originally a small duodecimo, by Peter Cunningham, who was also author of the "Life of Inigo Jones" and an edition of "Oliver Goldsmith's Works." It is now extended to two large folios by the addition of two hundred and eighty prints, many proof before and after letter; also mezzotints of contemporaneous issues. Such is the value of any memento of this wonderful woman that a letter of hers (indited by her—Nelly could with difficulty make her initials, "E. G.") to Lawrence Hyde, son of Lord Chancellor Clarendon, sold for $145 in in 1874, at the Tite sale, London.[1]

There is one other work in Mr. Horn's library

[1] A curious strife exists among illustrators of "Nell Gwynne" to obtain views of the various houses in which she is said to have lived. I find from all sources that she must have resided at Chelsea, Bagnagge Wells, Highgate, Walworth, Filbats, near Windsor; Drury Lane, Lincoln's Inn Fields, Pall Mall, Buford House, and others.

which ought to have a prominent place. It is Murphy's "Life and Genius of Henry Fielding," and is illustrated in the highest style of the illustrators' art. We have a great admiration for Fielding. There is a charm about his works, the very faults of which are fascinating and enduring—*abundat dulcibus vitiis.* "What a master of composition," says Coleridge, "Fielding was! Upon my word, I think 'Œdipus,' 'Tyrannus the Alchemist,' and 'Tom Jones' the three most perfect plots ever planned; and how charming, how wholesome Fielding always is! To take him up after Richardson is like emerging from a heated room into an open lawn on a breezy day in May."

There are many other illustrated works in this superb collection, from which I select, as memory serves me, "Lives" of Holbein, Rembrandt, and Van Dyck, all profusely illustrated; also, "Bards and Reviewers," three volumes; "History of the Revolution of 1688," by Sir James Mackintosh; Osborne, Welden, and Peyton's "Secret Court of James I.," in two volumes; Charles J. Fox's "Court of James II.," on drawing-paper; "Life of Sir Thomas More," with seventy portraits of More; "Rejected Addresses," R. Smith; John Boydell's "Milton," with eighty portraits of Milton. William Haslewood, the celebrated antiquary forty years ago, with all the print-emporiums of Europe

to draw from, succeeded in getting together only thirty portraits of Milton. "Anecdotes of Sam Johnson"—"the Jupiter," says Prout, "of English literature, with one satellite"; "Lives" of Gower and Chaucer, Harvey, Scott, Walpole, Pope, Rogers, and Dryden—"the Iscariot of English poetry and politics," who, having flattered in turn with sickening adulations Cromwell, Charles II., James II., and William, died of a broken heart, deserted by all parties. All the above, and many others, extended to folio, adorn Mr. Horn's library. The grand object of the illustrator of this collection was to form a perfectly consecutive "Illustrated History of English Literature," and it is to the fidelity with which he carried out this object that the attractiveness, utility, and great worth of the collection are due. All praise to a hobby which champions grace and beauty!

Edmund Clarence Stedman of New-York, poet, and author of many prose works, disclaims the title of either collector or illustrator of books, or "any worth mentioning. As you know," says he, "I am slowly illustrating and extending my 'Poets of America' and 'Victorian Poets,' but they are yet far from complete." Mr. Stedman's inlaying is being done by Lawrence.

There are no two books in the English language which take more kindly to illustrations of the class

that give joy to the heart of the collector than these two books of Mr. Stedman, and a lifetime may be devoted to them. That they have been fully appreciated by the collector and illustrator is abundantly attested in our pages by the great number which have been and are being illustrated. Mr. Stedman will probably extend his "Poets of America," by the insertion of portraits and autograph letters and manuscript, to six volumes. The "Victorian Poets," with the same class of illustration, will be extended to two. He already has a great amount of material, consisting of original manuscript and letters of Poe, Bryant, Longfellow, and other American poets, and hundreds of their portraits.

Hon. Charles H. Bell, of Exeter, N. H., has become enamored of this delightful pastime; he has illustrated a copy of Lorenzo Sabine's "Address on General James Wolfe." We do not know the number of the portraits, but they alternate with every leaf of the text. He has also illustrated Jared Sparks's "Life of Washington," which is in the same very sensible style, a leaf and a print alternating; nearly all the portraits have autograph signatures inlaid beneath them. Mr. Bell is also illustrating "John Wheelwright," one of the publications of the Prince Society. It will be illustrated with Indian deeds of 1638–9 subscribed by

the chiefs with their totems, autographs of John Winthrop, Sir Henry Vane and Cotton Mather, and others. This work is unfinished.

Mr. Bell has privately illustrated a copy of Jeremy Belknap's "History of New Hampshire." It is illustrated with portraits of nearly every person mentioned in its history up to 1831. His method has been to insert an autograph under each portrait, thus advantageously disposing of a great many cut autographs. There are about three hundred and forty autographs in the book; the inlaying was done by Toedteberg, and the binding by Hathaway of Boston, in dark-green crushed levant. It consists of two stout volumes.[1]

Mr. W. M. T. Round has an aspiration to occupy a place in the ranks of book-illustrators, and he has made some noble advances in that direction; he is in fact no longer an amateur, having illustrated "The English Country Squire," Rosa Gebhaus's translation of Baron von Holsendorf's work. This work details life at Hardwick Court, Gloucester, England, and has been extended, by inserting portraits, views, and autograph letters, to an extensive and valuable work.

[1] Mr. Bell has a general collection of the autographs of most of the officers and patriots of the Revolution as well as of foreign officers, which includes twenty-two of the Signers of the Declaration, thirteen autograph letters signed; of the Signers of the Constitution he has twenty-nine autograph letters signed. His collection of autographs embraces nearly all of the American Revolutionary generals, and many of the British and French.

Silvio Pellico, author of "Le mie Prigióni" (My Prisons), and also author of "Francesca da Rimini," a tragedy, was the friend of Lord Byron, Madame de Staël, and Lord Brougham. In 1820 he was arrested as a member of a secret society, and in 1822 condemned to imprisonment for fifteen years *carcere duro.* In 1830 he was released and wrote a narrative of his prison experiences, "My Prisons"; it was translated into most of the languages of Europe. Mr. Round has illustrated this work with many portraits, views, and autographs. The novelty of the subject and its treatment of prison matters render this a worthy book. Also the "Letters of Henry Morley" and the "Letters of William M. Thackeray" have been liberally illustrated. Also Joaquin Miller's "Songs of the Sunland," with many portraits, letters of Miller, etc. The book is dedicated to "The Rosetti," and he has bound in their letters acknowledging the dedication, with portraits.

Samuel Richardson's "English Literature" has been extended to many volumes by the insertion of about eight hundred illustrations. Wines' "State of the Prisons." This book is yet unfinished; it will be extended to ten volumes by the insertion of over fifteen hundred illustrations. We expect much of this work, in consequence of the newness of the subject and Mr. Round's familiarity with it.

"Memoirs of Madame Countess de Remusat" has been extended to three volumes by the insertion of one hundred and fifty portraits. As a nucleus for illustrating, Mr. Round has a collection of prints reaching to probably eight or ten thousand, and he has ten or twelve works now in process of illustrating, including one on Bonaparte.

Mr. Round being from home on official business, we were unable to make as full a report of his books as we desired. We suspect he has many very valuable books on the subject of prisons.

In the last chapter we referred to busy lives and the amount of labor man is capable of performing providing the mental and physical rhythm were kept up. There are men whose business and professions seem to have absorbed their entire being, and the amount of accomplished work which they are prepared to leave behind them is enormous. But how astonished are we, on gaining access to their inner or personal life, to find the result more than duplicated in a labor of which the outside world knew little or absolutely nothing. Hon. James T. Mitchell, Justice of the Supreme Court of Pennsylvania, belongs to this class. While his professional and public life has been a busy one, he has in the mean time found leisure to collect and illustrate many admirable biographical and historical works, mostly local. Judge Mitchell's collection is

not noted for its numbers, but for covering a new field. Not a book mentioned in his list is to be found in any other collection named in this volume. Each book is as fully and completely illustrated as accessible materials would permit. He has illustrated Sir Jonah Barrington — being "Personal Sketches of My Own Time" — the edition of 1830–2, in three volumes extended to six, with extra title-pages and index, five hundred and three portraits, and two hundred and ten views. It is a most interesting and humorous book. "Lives of the Chief Justices of the U. S.," by Henry Flanders, two volumes enlarged to four, illustrated with six autograph letters, four hundred and eighty-six portraits, and one hundred and sixty-two views.

"The Leaders of the Old Bar of Philadelphia," by Horace Binney, one of the ten large-paper copies with rubricated titles, head and tail pieces; it is illustrated by four autographs and ninety-four portraits, thirty-two of which are from private plates, and two pen-drawings, with special index; bound in full levant by Pawson and Nicholson. The foregoing is a delightful series of sketches by the most eminent of all the Philadelphia lawyers; it contains every portrait known to be in existence appropriate to the book; many of the private prints were done for the Portrait Club by the families of the subjects.

The following eulogiums constitute a dignified and valuable historical series. "William Tilghman, Chief Justice of Pennsylvania," containing a eulogium by Horace Binney, 1827; also eulogium by Peter S. Duponceau, 1827. "Eulogium on Dr. Caspar Wistar," by William Tilghman (1818), and an Address before the Agricultural Society by Wm. Tilghman (1820), with special title-page, one hundred and five inserted portraits, of which twenty-six are from private plates. An "Essay on the Life, Character, and Writings of John Bannister Gibson, Chief Justice of Pennsylvania," by Wm. A. Porter, illustrated by eighty-three portraits and views. All the above were inlaid by Trent and bound by Pawson and Nicholson.

"The Memoir and Historical Orations of Henry Armitt Brown," by Prof. J. M. Hoppin, was originally in one volume, and here is extended to four by the insertion of three hundred and eighty-two portraits, sixty-four of which are from private plates, and four India-ink drawings and ninety-six views, nine of which are water-color, made specially for the book.

"The Republican Court," by R. W. Griswold, extended to three volumes with four hundred and eighty-five portraits, of which forty-six are private prints, and seventy-one views; also "Lives of Eminent Philadelphians," by Henry Simpson, large

paper, extended to three volumes by one hundred and sixty-one autographs and more than twelve hundred portraits, of which one hundred and twenty-eight are from private plates. They are both imposing works.

"My Reminiscences," by Lord Ronald Gower, two volumes, octavo, has been extended to four, small folio, by adding four hundred and fifty-six portraits and three hundred and sixty-six views. The work was inlaid by Trent and bound by Pawson and Nicholson. Also "One Hundred Days in Europe," by O. W. Holmes, extended to two volumes, octavo, by two hundred and eighty-one portraits and one hundred and two views; "Eulogium on the Life and Character of John Marshall," by Horace Binney, 1835; "Eulogium on the Life and Services of John Sergeant," by Wm. M. Meredith, 1853; "Eulogium on the Life and Character of Horace Binney, by Hon. William Strong, 1876; "Eulogium upon Hon. Geo. M. Dallas," by Charles J. Biddle, 1865; "Address on the Life and Character of Col. Charles J. Biddle," by Hon. John Cadwalader; "A History of the District Court of Philadelphia, with Notices of the Judges," by James T. Mitchell, 1875. The above series are of great local interest, and are illustrated in each case with autographs of the subjects of the eulogiums, and with all the portraits that they will bear without forcing.

Professor Andrew D. White of Cornell University, Ithaca, N. Y., has reveled, but cautiously, in the purlieus of this enchanted realm. He is the owner of a copy of Macaulay's "Essays," English edition, in three volumes, extended to eight by the insertion of portraits, engravings from historical pictures, views of historical scenes, etc., etc., the matter referred to being in each case rubricated in the text. Also the English edition of Rt. Hon. John Wilson Croker's "Boswell's Johnson," one volume, large octavo, extended to three volumes by the insertion of many prints, consisting of portraits and views; bound in blue morocco. Also Aiken's "Queen Elizabeth," extended from three octavo volumes to eight by the insertion of many hundreds of prints, consisting of portraits, engravings of buildings and places, etc.; full-bound in calf; binder and inlayer of these volumes unknown. The literary and classical wealth of Prof. White's library does not come within the province of this monograph.

The transition from one collection of privately illustrated books to another, on paper, is quite a simple achievement, but to garner the materials from their widely separated depositories into one homogeneous whole is a labor in the awkward vicissitudes of which we cannot permit the reader to share; this promises to be OUR allotment of the spoils.

Our next, Mr. O. S. A. Sprague, of Chicago, although not badly smitten, has in his library an infusion of privately illustrated books, enough to identify or diagnose his case. Three volumes of Thomas F. Dibdin's "Bibliomania, or Book-madness," illustrated by three hundred and thirty-eight illustrations. Also two volumes, "Reminiscences of a Literary Life," Dibdin, containing one hundred and forty-eight illustrations; bound by P. Ringer & Co., Chicago. Three volumes, "Bibliographical, Antiquarian, and Picturesque Tour in England and Scotland," two hundred and thirteen illustrations, bound by Matthews. Three volumes, "Bibliographical, Antiquarian, and Picturesque Tour: France and Germany," containing one hundred and ninety-one illustrations. Three volumes, same author, "Bibliographical Decameron," illustrated by seventy-eight illustrations. Also "Imitation of Jesus Christ," by Thomas à Kempis (also ascribed to John Gerson, Chancellor of the University of Paris, 1421), illustrated by the insertion of fifty illustrations.

Mr. Elisha Turner, of New London, Conn., has illustrated Cunningham's edition of Johnson's "Lives of the Poets," in three volumes, by the insertion of one hundred and thirty-six portraits, many proofs on India paper, some very rare; bound by Matthews in half red levant. Boswell's "Life of Samuel Johnson," Napier edition, five volumes ex-

tended to seven by the addition of two hundred and eighty-six portraits, views, and letters, many proofs on India paper; bound by Stikeman. "Abbotsford and Newstead Abbey," forty portraits and views added, two volumes; bound by Stikeman. "The Alhambra" has been extended to two volumes, forty-six portraits and views added; also "Spanish Papers," to two volumes, sixty-five portraits and views inserted; "Tales of a Traveller," two volumes, eighteen prints; "Life of Oliver Goldsmith"; "Astoria," three volumes; "Wolfert's Roost," "Salmagundi," Irving's "Life of Washington," "Lyrics of the Heart." All of the above-named works have been illustrated to completeness, and neatly bound in crushed levant by Stikeman, Macdonald, and others.

Among the great libraries of this country in rarities, old books, fine bindings, and in privately illustrated volumes, notably stands that of Mrs. Norton Q. Pope, of Brooklyn. No efforts have been made by Mr. and Mrs. Pope to build up a large library, but to create one *nulli secundus*. Hence the missals, first editions, illuminated copies, old books on vellum, unique folios of Shakspeare, of Caxton, and *incunabula*. Here is also a valuable collection of "Americana"; also some superb specimens of bindings: there are examples of the Grolier, Roger Payne, Padeloup, Trautz-Bauzonnet, David, Lortic, etc.

Among their most noted privately illustrated books is the "Poetical and Prose Works of Robert Burns." It is questionable if another copy of Burns equal to this exists. It is the Edinburgh edition of 1877–8, large paper, only twenty-five printed, with India-proof impressions of the plates; six volumes, imperial octavo, extended to thirteen volumes ("Life" one volume, "Prose" six volumes, "Poetry" six volumes) by the insertion of illustrations, original manuscripts, autograph letters, water-color drawings, facsimiles, beautiful head and tail pieces, specially printed title-pages, etc. The whole bound by Bradstreet in crushed crimson levant morocco, tooled inside borders (with a lock of Miss D. D. Davis's hair inserted in the inside of the front cover of the "Life").

Of the many precious relics preserved in these volumes are fourteen proof-portraits of Burns; manuscript poem by R. Burns, with autograph; autograph letter signed, dated April 3, 1785; autograph letter signed with initials, addressed to W. Keddell, M. D.; original manuscript of "Bonny Dundee"; original manuscript of "The Five Carlins"; twenty-three stanzas with autograph presentation to David Blair; autograph letter, signed R. Burns, to Mr. McMurdo, August 2, 1790; original manuscript, "Elegy on the Death of Capt. Matthew Henderson," with autograph presentation, 1793;

original manuscript, seven verses, on the "Galloway Election"; original manuscript,

"It was a' for our rightfu' King, etc.,"

five verses; original manuscript of a song sent to Mr. Robert Cleghorn, December 12, 1792. There are, besides the above, several autograph letters of Burns's son Robert; the famous Dr. James Currie correspondence; two autograph letters of Sir Walter Scott, signed; one autograph letter signed J. G. Lockhart; a series of water-color drawings; and many autograph letters of great rarity, but too numerous to describe here in detail.

Robert Burns needs no eulogium from us, but we cannot forbear a few beautiful words of Allan Cunningham, who says of Burns: "He owes nothing to the poets or poetry of other lands; he is the offspring of the soil; he is as natural to Scotland as the heath is to her hills; his variety is equal to his originality; his humor, his gaiety, his tenderness, his pathos, come all in a breath; they come freely, for they come of their own accord; the contrast is never offensive; the comic slides easily into the serious, the serious into the tender, and the tender into the pathetic.

"In Scotia's choir
Of minstrels great and small,
He sprang from his spontaneous fire,
The Phœnix of them all."

Mrs. Pope's collection also contains an illustrated "Life of Mrs. Sarah Siddons," by Campbell, two volumes, 1834; bound in orange morocco, with tooling, silk linings, etc., by Rivière. It is illustrated by one hundred and thirty choice portraits in character, also many views. There are two fine drawings of Mrs. Siddons in character by Thomas Stothard (originals of the engravings), also autograph letters of J. P. Kemble, Geo. Stephen Kemble, Fanny Kemble, Charles Kemble, W. Southerby, and others.

Another work commanding our admiration is Miguel Cervantes's "The History of the Ingenious Gentleman Don Quixote de la Mancha," translated by P. A. Motteux. This is one of fifty copies in four imperial octavo volumes, Edinburgh, 1879, 1884, extended to eight volumes by the insertion of many illustrations. There are sixteen original drawings by Thomas Stothard, also series of illustrations by Stothard, Smirke, Sisco, Deveria, Westall, Corbould, Coypel, and others, nearly all of which are proofs. This work is absolutely unique.

And now comes "Robert W. Elliston's Memoirs," by G. Raymond, two volumes, 1844, 1845, both series with portraits and illustrations by Cruikshank and "Phiz." It contains one hundred and thirty-six additional portraits, autograph letters, scarce playbills, admission tickets, etc. Among

the autograph letters are four from G. Raymond concerning the work, one from Madame Vestris to Elliston, eleven from H. Jameson, three to R. F. Jameson from Elliston respecting stage properties, a very interesting letter from Mrs. Mary Robinson, and others from T. Evans, Laura Simcox, Miss Chester, W. Davis, Mrs. Billington, Francis Jameson, Jack Hughes, Mrs. De Camp, and about twenty others. Among the portraits are many proofs of Elliston, Madame Vestris, Grimaldi, Mrs. Dickens, Mrs. Robinson, Mrs. Yates, Romeo Coates, Mrs. Abbington, Peg Woffington, Ann Cately, Mrs. Oldfield, and many others. Tickets of admission with signatures of Madame Vestris, Braham Dowton, Mrs. Pope, Farley, and Dibdin. The playbills consist of an interesting variety. This princely work is bound by Tout. The old St. George's Circus, which had a bad reputation, was destroyed by fire in 1805, and was rebuilt and opened in 1806 by Mr. Elliston as the Surrey Theatre.

"And burnt the Royal Circus in a hurry —
'T was called a Circus then, but now the 'Surrey.'"

*Rejected Address.*

"I found the crown hanging on a bush," said an English usurper; "I picked the Surrey from the gutter," said the equally regal Elliston.

Now follows a set of the "Works of Thomas Frognall Dibdin," in thirty-six volumes. "Typographical Antiquities," in six volumes, folio (Farnham catalogue), bound in half vellum, London, 1810–19—a unique set. We have arranged them arbitrarily as follows: The first volume of "Typographical Antiquities" consists of 24 pages only; these were printed on vellum, and were all that were printed in this style. The publication of this only copy on parchment was discontinued on reaching the 24th page, as appears by two letters from Dibdin to William Savage, the printer, both of which letters accompany this volume; the latter and more pertinent here is as follows: "I give up the vellum copy, not from any supposition of your want of skill to execute it, but from various causes which I will state hereafter. We shall now go on smoothly." So the vellum copy, of which there was to be an only one, was discontinued at page 24, and this unique fragment is in Mr. Pope's library, and constitutes Volume I. of the "Typographical" series uniformly bound. Volume II. consists of a collection of wood-engravings gotten together by Dibdin and Savage, carefully selected, being both plain and colored, and from the best masters. They represent Albert Dürer, Hans Burgkmair, Lucas Cranach, Hans Schaeflein, Henry Voghter, James Kobel, and others, a large portion

of which are proofs, many on India paper. At the end of this volume are some pages of Ames's preface, and an account of the "Life of William Caxton" on India paper. This volume, with the one last described and the four volumes on "Typographical Antiquities," on vellum paper, uncut, sixty-six only printed, constitutes the six unique folio volumes of the "Antiquities," uniformly bound in half vellum. They contain many very fine and rare mezzotint portraits, and other illustrations. This set stands alone, the envy and despair of all Dibdin collectors. "The Bibliographical Works" of Dibdin consist of twenty-four volumes, uniform in size, large paper, bound in sage morocco by Lewis, Hayday, and Matthews. Many proof-prints are scattered through these volumes, some very rare, also many autograph letters. These are followed by six other volumes of Dibdin's "Works," all uniform in size. There are comparatively but few illustrations in these volumes, but as to the set as a whole, in rarity it has no compeer in this country.

It may be remarked generally that Mr. and Mrs. Pope have not sought to excel by eccentric profuseness of ornamentation in any of their books, but have pursued a course between extremes throughout the work performed by them individually. The Dibdin was purchased at the Farnham sale.

The faithful old "Walton and Cotton's Angler" is again presented for our review. This is the edition of 1838, extended to four volumes, quarto, and illustrated with over twelve hundred prints; eleven water-color drawings by J. Linnell, Sr.; twenty-five water-color drawings by G. Shepherd; seventeen by P. Audinet; fourteen by Alexander; nine pencil-drawings by Howett; with about twenty others. There are also many water-color head and tail vignettes by H. T. Humphrey.

The "Works and Life of William Shakspeare," edited by Howard Staunton, with illustrations by Sir John Gilbert (London, 1881), extended to forty volumes, also adorns this collection. It contains nine hundred and thirty-four engravings, one hundred and thirty of which are proof, seventy-three water-colors, and twenty-six mezzotints. This is a set of books deserving of a more extended review. Also a "Brief Memoir of Sir Walter Raleigh," by Samuel G. Drake, printed for private distribution. There are forty-nine portraits of Raleigh, mostly proofs, and fourteen of Queen Elizabeth, including the proof of her portrait taken with the dress on in which she went to church to return thanks for the defeat of the Spanish Armada; five proof portraits of Sir Francis Bacon, one an engraver's proof, besides other prints and views, and five mezzotint portraits; the whole bound in citron levant. "The

French Revolution," by Thomas Carlyle, Japan paper, containing ninety-one extra proof-prints and about fifty portraits, is also a worthy book.

"An Old Man's Diary," forty years ago, for 1832, 1833, only twenty-five copies printed, strictly for private circulation (1871, 1872), is a curious and very interesting book; it is a quarto, in four parts; there are extensive manuscript additions on the margins by Mr. Collier, and a most interesting and valuable collection of autograph letters and documents, accompanied by an enlarged manuscript index to the "Diary," in the handwriting of the author, J. P. Collier; there are also in the book eighty-three signed autograph letters; document signed by Charles I.; poem, fifty-five lines, by Tom Moore; another, fifty-seven lines; and an unpublished song, "Sweet Betsy Ogle," by Charles Dickens.

One more, and we close our review of this collection; it is "The Life and Times of Benjamin Franklin," edited by James Parton. This volume is extended to eight by the insertion of two hundred and forty-nine portraits of Franklin, including one hundred and sixty-three proofs, many of them very rare. There are also added seven hundred and fifty-five portraits of persons mentioned in the text, besides one hundred and seventy-three views, twenty-one autograph letters signed by B. Franklin, nineteen signed by W. Franklin, two

signed by D. Franklin, and four signed by Dr. Fothergill. There are many interesting documents of Franklin discussing matters of great public and private import, consisting of proclamations, orders, bills, appointments, manuscript reports of Dr. Franklin and other commissioners charged by the King of France with the examination of animal magnetism (London, 1785); title-pages of books published by Franklin, bearing date 1721, 1745, and many others; copies of the "New England Courant," 1722, 1724; "The Penn Packet," 1778; "London Gazette," 1783; also "The Penn Gazette," 1742, 1744, 1748; copies of the "Poor Richard Almanack" for 1733, 1734, 1735, 1736. Besides the privately illustrated books, the story of which is only half told here, there is a vast number of early printed, rare, and even unique books. We shall notice but a few of these splendid performances. Shakspeare is represented in the first four folios—matchless copies—the value of which we shall never know until another perfect set is offered for sale.[1] Also, the thirteen quartos of Shakspeare, superbly bound by the best French

[1] This noble first folio is the best authoritative version of the work of one of the greatest minds that the world ever knew. As the original quarto editions of Shakspeare's plays have risen in value, so that they have become veritable *livres de luxe* only to be obtained at the highest rate by the most enthusiastic collectors; so, also, this first folio has gone up in price. Thirty-five years ago $500 would have secured a good copy; now it cannot be obtained at all, or only as an occasion offers which may not happen in twenty

and English binders, as Michell, Chambolle Duru, Lortic, David, Kaufman, and others; also the "Poems," 1640, with both titles. "Charles VI.," a missal: this marvelous manuscript was executed at the commencement of the fifteenth century for Charles VI. of France; it came to the present owners from the imperial collection of M. Didot. And now, "La Mort d'Arthur," Caxton, 1485. Caxton informs us that he finished the printing of "La Morte Darthur," as he entitles the book, on the last day of July, 1485. There is but one perfect copy of this book known; it was formerly in the Harleian library, then at Osterly Park. It was purchased at the sale of this library, in 1885, by Mr. Pope. There is an imperfect copy in Earl Spencer's library. (See *Russell Smith's "Old Authors."*) This ends our imperfect description of one of the most remarkable libraries in America.

Mr. and Mrs. Pope have purchased some of their privately illustrated books already illustrated — already made up — but the number of volumes (not enumerated here) which they have completed and which now await the binder — the thousands

years. It is useless to speculate on the price: the aspirant who has the longest purse will win the prize. Bernard Quaritch, four years ago, had a copy catalogued at $6000. The Grenville copy, said to be the most beautiful known, brought $580 in 1829. The Duke of Roxburgh's copy fetched $500, at Mr. Baker's sale $825; but Mr. Daniel's copy went beyond these prices — Mrs. Burdett Coutts gave for it $3410. We have no reason to doubt that a perfect copy will yet fetch $20,000.

of prints, water-colors, drawings, and autograph letters which they have accumulated for future assignment—are indicative of great industry and enthusiasm.

Mr. Charles Henry Hart of Philadelphia has made some very imposing volumes. He adopted a method and has never deviated from it in illustrating books; consequently there is character in his accomplishments. He says: "I have never extended a book by having the page inlaid, as I consider it destructive to the character of the book, apart from the fact that it makes them too cumbersome for enjoyable use; neither have I made scrapbooks of my illustrated books by crowding as many prints between the leaves as they possibly would bear, but have discriminated and sought to place opposite the page but one portrait or illustration of the most important subject mentioned on the page. I have also paid considerable attention to the binding of my books, and in many instances the tooling has been from my own designs."

Among his illustrated books are Vosmaer's "Rembrandt: His Life and His Works," royal octavo, illustrated by one hundred and fifty prints, including twenty original etchings by Rembrandt, two of them in very early state and the remaining reproductions by Schmidt, Bartsch, Frey, Waltner, and others, bound in full orange levant. "Life of

William Sharp, engraver, with a descriptive catalogue of his works," by W. S. Baker, quarto, large paper, of which only eleven copies were printed. Size of page, eleven by thirteen inches. Illustrated by seventy-five prints engraved by Sharp, including two not described in the catalogue. This volume is made unique and additionally interesting by having inserted in it all of the diplomas granted by foreign academies to Sharp for his work; also autograph letters of Sharp. It was illustrated abroad, and was sold in the Fairholt sale by Leavitt.

James Boaden's "Inquiry into the Portraiture of Shakspeare," quarto, fifty additional portraits of Shakspeare inserted. "Autobiographical Recollections of Charles Robert Leslie," two volumes extended to four. Mrs. Anna E. Bray's "Life of Thomas Stothard," extended to two volumes.

W. S. Baker's "Engraved Portraits of Washington," extended to two volumes; four hundred portraits of Washington inserted. Baker's "American Engravers," illustrated mostly with proof-prints, large-paper copy extended to two volumes. Included in this volume are examples of engraving from the works of Field and Doolittle which are exceedingly rare.

"Memorial of Fenimore Cooper." "Washington at Valley Forge." John Quincy Adams's "Eulogy on Lafayette," a large-paper copy, per-

haps unique, has forty different portraits of Lafayette, besides other illustrations. It also contains Lafayette's letter written from New-York, September 22, 1824, to the Reception Committee at Philadelphia respecting his arrival in that city; also Lafayette's visiting-card, the identical one he left with Mrs. Robert Morris; invitations to the Lafayette ball at Philadelphia; also several silk badges worn on that occasion. All the above are admirable books. Then come William Ellery Channing's "Criticism on Napoleon Bonaparte," with thirty-five portraits of Napoleon and two autographs, one as Napoleon and the other as Bonaparte; George H. Moore's "Treason of Charles Lee," with eight portraits; and many other "Americana."

Horace Binney's "Leaders of the Old Bar." Joseph Hopkinson's "Address Before the Pennsylvania Academy of the Fine Arts," 1810. Among the illustrations is the first ticket issued by the Academy, signed by George Clymer as President, who was also one of the Signers of the Declaration of Independence. George Ticknor's "Life of William Hickling Prescott," quarto: all the prints are proof. John Pye's "Patronage of British Art" and Wilkie Collins's "Life of his Father" are both lovely books.

Mr. Hart has in process of illustrating Mason's

"Life of Gilbert Stuart"; "Thorndike Perkins"; "John Singleton"; "Copley and His Works"; Sergeant's "Life of Major André"; Parton's "Life and Times of Franklin," for which he has already more than two hundred portraits of Franklin; Spooner's "Dictionary of Painting and Engraving," for which he has over one thousand portraits; P. M. Irving's "Life of Washington Irving"; William Dunlap's "History of the Arts of Design"; "Joseph Nollekins and His Times," for which he has a large amount of most interesting original material secured at the Mayar sale in London. To Mr. Hart we may apply the Latin adage, *nihil quod tetigit non ornavit.*

One of the most notable collections of books, though small, in this country was that of Robert Lenox Kennedy, of the city of New-York. It was famous specially for its manuscripts, *incunabula*, black-letter and rare editions, and also for its privately illustrated books. Among the former was the incomparable *editio princeps* of Homer printed by the Neili at Florence in 1488, and which Edward Gibbon thought worthy of being perpetuated by recording it in his "Decline and Fall of the Roman Empire"; also the first folio of Shakspeare; "Samuel Purchas, His Pilgrimes";[1] "Hierocles," 1475, by the first Roman printer; and many others.

[1] "Universal Paleography," by M. J. B. Silvestre. "This is, perhaps, the finest book in the world, and the most interesting to the scholar and the man of taste. It contains three hundred facsimiles of the choicest manu-

Among the privately illustrated books were "Ariosto," in four quarto volumes, with two sets of prints before letters, after Titian, Eisen, Ficquet, Cochin, Lingee, Marsand, and others. Miss Mary Berry's "Journal of Correspondence from 1783 to 1852," by Lady Theresa Lewis, in three volumes, one hundred and seventy inserted portraits; Mrs. Mary Granville Delany's "Autobiography and Correspondence," six volumes, two hundred and sixty-two portraits inserted; "Fleurs de Persil"; original edition of Madame Bovary; "Jean La Fontaine," 1814, six volumes bound in crushed levant, by Rousselle; "Alain René Le Sage," the works of, in twelve volumes, illustrated; "Jean Baptiste Molière," six volumes, portraits and views inserted; "Manon Lescaut"; "Arouet de Voltaire," in five volumes; two sets of Moreau and Mounet, bound by Emile Rousselle in brown crushed levant; Philip Gilbert Hamerton, "Etchings and Etchers," extended to two volumes by the rarest etchings, many of which cost from thirty to fifty dollars each: the whole bound by David in matchless style. Also Samuel Pepys's "Diary," that wonderful literary mosaic of things great and small, in church and state, in politics and affairs, in business and society, in the world of scandal and intrigue, in

scripts in Europe. The French edition of this work cost nearly one hundred thousand dollars in getting up; only two hundred and fifty copies were printed."

art, science, and literature, and in the daily and household life and customs of artisans, merchants, gentry, nobility, and even of royalty itself. Nowhere else can be found so complete a bird's-eye view of the England, or rather of the London, of the last days of the Rump and the first nine years of the Restoration, as in the unique diurnal jottings of this prince of gossips and most indefatigable of "reporters." It was extended by a vast number of proof-prints to four volumes, and bound by David.

Among the bindings of Mr. Kennedy we note examples from the collections of Pompadour, Colbert, Richelieu, Grolier, and bindings of Maroli, De Thou, D'Hoym, Le Gasçon, Boyet, Thouvenon, Clovis Eve, David, Capé, Derome, Zaehnsdorf, Bedford, and Trautz-Bauzonnet. This collection was dispersed in 1889.

None of the first American illustrators began early in life; all the early part of their lives seems to have been spent in a sort of preparation, and they did not ripen into the work until past the meridian. This is not true of the present generation of illustrators. There are many young men named in this monograph, some mere boys when they began, who have performed marvels. Mr. Edward Kindberg, formerly of Brooklyn, now residing in New-York, began collecting prints with a view to illustrating books at the age of sixteen.

He is a young man yet, but he is old in the craft. In inlaying, splitting, repairing, and the general preparation of his prints he is an expert whose performances rank with the best efforts of the professionals. Mr. Kindberg has illustrated Henri Martin's "Age of Louis XIV.," extending the work from four to sixteen volumes by the insertion of over twenty-seven hundred prints, consisting of portraits and views. To attempt special reference to portraits of exceptional rarity would occupy more space than can be devoted to the subject here; we can only say that the portraits were all unusually fine, many proof, proof before letters, and India proof. Here is also Mrs. Anna Eliza Bray's "Life of Thomas Stothard," extended to three volumes. These volumes contain, among other autographic material, the correspondence between Rev. Dr. Markham and Mr. Cadart, the publisher, as to the gentlest manner of announcing to Mr. Stothard the accidental death of his eldest son Charles.

"Outlines of the History of Art," by Wilhelm Lübke, extended from two to eight volumes. "A Biographical and Critical Dictionary of Painters, Engravers, Sculptors, and Architects," by S. Spooner, extended from two to ten volumes, together with Ottley's "Supplement," in two volumes. No prominent subject has been omitted in

these volumes; there are portraits of artists and also engraved specimens of their works.

"Letters of the Marchioness Broglio Solari," one of the maids of honor to the Princess Maria Louise de Lamballe; "The Life and Works of Raphael Sanzio," by Alfred Baron von Wolzogen; "The Shadow of the Pyramid," by Robert Ferguson; "Italy and Italian Literature," by Charles Herbert. "A Paper of Tobacco," by Joseph Finne. This is a most remarkable subject for illustration; the material is almost endless. It is a neat and tidy little work. And yet "Tobacco" is the title of a book in ten atlas folio volumes, filled with boundless associations of the theme covering all time known in the history of the weed, and in all countries of the globe. It was gotten up in London and is now in this country, the present owner having paid for it $750, about one third its cost. "The Book-Lover's Enchiridion," by Alexander Ireland; "Rejected Addresses," by Horace and James Smith; Lord Byron's "Bards and Reviewers," Richardson edition, large paper; "Petrarca and Dante," a series of critical essays by Ugo Foscolo; "L'Eventail," par Octave Uzanne; "Maria Stuart," by Lamartine; "James Hepburn, Earl of Bothwell," by De Peyster. All of the above are imposing and worthy books, and do not exhaust the catalogue of Mr. Kindberg.

Rev. Frederic R. Marvin of Great Barrington, Mass., has found time, aside from the duties of his office, to do some private illustrating. He has illustrated "The Poets Laureate of England," by Walter Hamilton, by the insertion of seventy-two prints, of which fifty-six are portraits; also some autograph letters, one signed from Henry James Pye (Poet Laureate) to Mr. J. Arding, and dated Jan. 5, 1784, also one of Alfred Tennyson (Poet Laureate), an autograph letter signed from Edward Lytton Bulwer, another of James Montgomery, and an autograph poem signed by Peter Pindar (Dr. John Wolcott); also a specimen of the handwriting of Queen Victoria, and a page of Robert Southey's autograph manuscript. This work is in one volume, bound by R. W. Smith in full crushed levant. Here is also Henry T. Tuckerman's "Book of the Artists," extended from one volume to two by the insertion of prints, newspaper clippings, and autographic material. Nearly every artist named in the book is represented by a portrait; there are also prints of leading works of art, and autograph letters and manuscript. Some of the letters, as those of Hiram Powers and John James Audubon, are of peculiar interest for the matter which they contain. A great portion of the material for these volumes was selected from the stock of the Benjamins, New-York; bound in crushed levant by R.

W. Smith. Mr. Marvin's collection contains some interesting sermons by important persons, in manuscript; notably, one is an autograph sermon of Cotton Mather, preached by him September, 1702; and in the same volume, also in manuscript, is a list of the persons married by him in 1701, and signed. The whole with a printed title-page, and a portrait of Mather by W. J. Alais. Also, manuscript reminiscences of Dean Stanley, by Canon Farrar, March, 1883; "Nathaniel Hawthorne and his Wife," by Julian Hawthorne, two volumes. In these volumes are inserted letters of Hawthorne; also a letter in full, a. l. s., from Mrs. Hawthorne to Miss Peabody, and another to Miss Peabody from Mr. E. P. Whipple, regarding the purchase of the Hawthorne House at Concord as a public memorial. There are also some water-colors, one of the Little Red House at Lenox, where Hawthorne at one time lived. The house was entirely destroyed by fire in 1880. Dr. Marvin is not an impulsive or rapid illustrator; he proceeds slowly, but collects the best material, does his own inlaying, and makes few mistakes in his selections.

We look with great admiration upon the amiable and persistent illustrator whose moderate resources are not up to his fastidiousness, but who has large capital in efficacy, and who can always, however, indulge in a little extravagance in one direction by

the practice of a little economy in another; such men frequently accomplish more in a lifetime than those with the deepest purses. Mr. Charles H. Baxter of Brooklyn presents a unique type of print and book collector of the latter class—a gentleman of culture, of ample means, devoted to gun and dogs. He was fond of botanical literature, and had accumulated a vast number of prints on that and general subjects; he was an enthusiast, generous to his passion for books and art, but he bought and stored away with an unwise economy, and during a long life in collecting he accomplished absolutely nothing. There are few book and print collectors of New-York, survivors of the past thirty or forty years, who are not familiar with his coupé and team of sleek bay horses and colored coachman, which were sure to be encountered in making the rounds of the old book and print shops of New-York. Mr. Baxter had illustrated a great many books, yet he never had a print inlayed or an illustrated book bound, and if any such have found their way into his library, they were the work of others. The prints were simply placed in the books and stored away to await his convenience for binding—a time which never came. His books and library always presented an untidy appearance. He had illustrated Spooner's "Biography of the Fine Arts" to five volumes by the selection of over one

thousand portraits. Not an artist of any reputation was unrepresented in this work. He had also illustrated Isaac Walton's "Complete Angler" (Bethune), and extended it to two volumes by the addition of two hundred prints; also another copy of the same work. He had also illustrated "Memoirs of Charles Maurice Talleyrand," from two to four volumes. The French people called Talleyrand "Buonaparte's right arm." He passed through every great French revolution, and died a natural death at eighty-four, having survived the Bastille, the age of the guillotine, the prison-ship, and the sword; he had triumphed over the Republic, the Democracy, the Despotism, the Restoration, and the Church. In his eightieth year he was minister of France, ambassador to England, counselor and coadjutor of the king. He had outlived everything but his vices, which were greater and more complicated than those of any man who had ever lived, but not greater than his genius. It was always safer to have him an enemy than a friend. "There are many vices," said he, "which do not deprive us of friends; there are many virtues which prevent us having any." The boast of this man of holy orders was that his intrigues and *liaisons* with women took place in his chapel, cloister, and at the confessional.[1]

[1] "La Correspondence d'Infames Emigrés saisis dans leurs maisons," etc., chez Baudouin, Paris, au 2 or 179¼, tome IV. pp. 6, 7.

Any effort to illustrate the life and character of this infamous apostate by prints, mere unemotional portraits of his contemporaries, must necessarily be a failure. Not a characteristic trait is depicted in all the vast number of prints which have been accumulated by Mr. Baxter for this work; and, for aught that appears in the illustrations, Talleyrand may have been the most virtuous man that ever lived.[1] It is here that the combined analytic and artistic skill of the intelligent hand-illustrator or aquarellist is to be brought into requisition to bring out the true tones of character. This work, originally in two volumes, is to be made into six; the collection of prints for this purpose is as fine as we have ever seen. The next is Dr. John Doran's "Annals of the English Stage," extended from two to four volumes, a work of an entirely different character from the last, and calling for quite a different class of illustrations; here we have events, stage scenes, portraits, costumes, playbills, etc., objects valuable only as they are faithful to the originals, with no play for the imagination or creative genius. And now, John Milton's "Paradise Lost": there were three copies of this work illustrated. "Lord

[1] Talleyrand was evidently a man of clear head and a strong logical consistency, but a skeptic in morals and an advocate of the worst theories of social life. He was cultivated in music and poetry, yet he was ruthless and cruel; the refinement of aristocratic birth and good society had been wasted on him. His political misdeeds have obscured all his literary merits.

Byron," with upward of two hundred illustrations, and another extended to three volumes; W. G. Blackie's "Imperial Gazetteer," one thousand illustrations, portraits, and views added, extending it from two to five volumes; also, James Granger's "Biographical History of England," with four hundred and fifty portraits; Eli Bowen's "Pictorial Sketch Book of Pennsylvania"; Samuel G. Drake's "Biography and History of the Indians of North America"; Evert A. Duyckinck's "Cyclopædia of American Literature"; Charles Lanman's "Dictionary of United States Congress"; John Livingston's "Portraits of Eminent Americans"; "Earliest Churches of New-York," G. P. Disosway; Edward Edwards's "Anecdotes of Painters who have Resided or been Born in England"; "Treatise on Wood Engraving," Jackson and Chatto; Anna Jameson's "Beauties of the Court of Charles II."; Alexandre de Laborde's "Description des Nouveaux Jardins de la France," etc.; "Female Aristocracy of the Court of Queen Victoria," John Saunders; "Portraits and Memoirs of Eminent Political Reformers"; "Thomas Stothard," Mrs. Bray; "Illustrations of Conchology," Thomas Brown; "Transformations: a Metamorphosis of Insects," P. Martin Duncan; "Geography of Plants," by E. M. C.; "Fish and Fishing in the United States," Henry W. Herbert, J. C. Hofland; "British Angler's Manual," John

C. Jay; "A Catalogue of Shells, arranged according to the Lamarckian System"; "Sportsman's Repository," John Scott; "Sportsman's Annual," illustrated by Edwin Landseer, A. Cooper, and Charles Hancock; "Sportsman and his Dogs"; "Walton and Cotton's Angler," two copies; J. O. Westwood, "Cabinet of Oriental Entomology"; Charles Knight's "Shakspeare," extended to ten volumes, and many other illustrated works. All of these works have the prints selected and placed; few are bound; there have been much taste and art knowledge displayed in their selection, but they are kept in a very slovenly condition. He was not an illustrator, but simply *celui qui accumule.* Mr. Baxter has died since the above notes were taken.

## CHAPTER VII.

W. C. Crane. E. S. Palmer. John D. Billings. A. H. Gilman. Marshall C. Lefferts. William L. Keese. J. Pierpont Morgan. Tunis V. Holbrow. Charles B. Hall. Theodore Irwin. W. H. Wyman. Edward Weisgerber. Miss L. E. Walton. O. B. Taft. Mrs. O. B. Taft. L. G. Turner. Z. T. Hollingsworth. W. Irving Way. I. Remsen Lane. Robert Hoe, Jr.

IT has been a source of great regret with us that there are so few privately illustrated books on French history and biography. No period and no country in the history of the world present such a panorama of brilliant men and women, and such momentous political revolutions, as France from the time of Louis XIV., seven-

teenth century, to the end of the empire under Napoleon Bonaparte, 1815, embracing about one hundred and fifty years. Mrs. Amelia Gere Mason believes that the beginning of the age of French literature may be dated from the organization of the Hôtel Rambouillet, 1620. She believes that the Salon was the cradle of learning and of polished society in Paris, and, we may add, the birthplace of revolutions. French politics, French learning, and French society of this period were synonymous, and at the distance from which we now view it we can form but a feeble conception of the Salon and its political, literary, and social influences. It was, however, eminently French. The political and social elements which made up the Salon do not, nor did they ever, exist in England or America, nor do they longer exist in France. Salon life in Paris during the seventeenth and eighteenth centuries must be studied to be understood—studied as an anthropological problem. Its history was the history of France, military, political, financial, and social; and from the Hôtel Rambouillet down to the Salon of Madame Récamier, after the fall of Bonaparte, it commands our respect for the homage it paid to intellect and human thought: this was its distintinguishing trait.[1] The Salon, however, is extinct;

[1] We think a state of society somewhat similar existed in ancient Athens. And there are some marked resemblances in the history of society at Constantinople after it had become the seat of the Roman Empire.

there are no modern representatives of it extant; the Social Club is its hybrid offspring. With the Salon were associated the names of the most distinguished Frenchmen and Frenchwomen that have ever lived. Here we find Corneille, Dumesnil, Buffon, Crébillon, Voltaire, Racine, Rousseau, Molière, Montesquieu, Abbé Prevost, Diderot, Turgot, Condorcet, Madame Du Deffand, D'Alembert, Madame Campan, Madame de Staël, Madame de Genlis, Madame Ancelot, Lamartine, Cuvier, Humboldt, Volney, Brissot, Montalembert, Guizot, Madame de Sévigné, Madame de Lafayette, Talleyrand, Beaumarchais, Scarron, Madame de Maintenon, Madame Récamier, Prince of Condé, Talma, Saint Simon, and hundreds of others. The only qualification for admission seems to have been an intellectual one. There were no morning papers in those days, and the intelligent dissemination of information was by means of the Salon. Here were actors, actresses, poets, artists, dramatists, priests, financiers, literary men and women of every grade. Men of the army, monarchists, encyclopedists, republicans, philosophers, philanthropists, naturalists — in short, all that went to make France gay, learned, accomplished, and revolutionary—attended the Salon. An illustrated history of the Salon, from the Hôtel Rambouillet to the gatherings of the Salon of Madame Récamier, would constitute the

finest and most brilliant privately illustrated work in the world. It would contain the history of France during this halcyon period. The subject would not exhaust itself in a hundred volumes. "Sights that I have Seen." Rev. Mr. Dutens published a little work in 1811 of the above title, in which he said: "I have seen what has no parallel in history, a little Corsican gentleman conquer Italy; force the Emperor of Germany to make a disgraceful peace; take Malta in two days; Egypt in a month; return from thence and place himself on the throne of the Bourbons — and all in less than four years" (from May, 1796, to November, 1799). "I have seen that same little Corsican," said he, "in a single battle decide at once the fate of Germany and Italy. I have seen him order the Pope to Paris to crown him Emperor of the French in 1804, and afterward depose the same Pope and deprive him of possessions which his ancestors had enjoyed for more than a thousand years.

"I have seen him destroy the power of the King of Prussia in fifteen days, and strike all Europe with dismay. I have seen him dethrone five kings and create eight others, annex Holland to France, dictate to Spain as if it were a French province, employ her forces as his own, and at last take possession of the whole kingdom."[1]

1 Vie politique et militaire de Napoléon, par Jomini, 4 vols., 1827.

Mr. W. C. Crane of New-York is putting in form for perpetuation a literary monument to the memory of this little Corsican. He is extending and enlarging the text of George M. Bussey's "History of Napoleon," into which will be inserted not less than twelve hundred portraits. He has now over six hundred portraits of Napoleon, the finest that we have ever seen. The size of the work is twelve and a half inches by sixteen and a half inches, and will consist of about fourteen volumes. There are, besides the portraits, a great many autograph letters and documents signed by Napoleon and his family and marshals. For pure, clean work in illustrating by engravings, we have never seen a work superior to this. Mr. Crane usually does his own inlaying; in the present instance, however, it is being done by Lawrence and Poole. This work, when finished, will probably be the finest illustrated "Napoleon" in existence. Mr. Crane has also illustrated the "Dramatic Mirror," embracing a period from 1660 to 1808; it contains about three hundred and fifty portraits and views, in four volumes; inlaying done by R. Clarke of London.

The following are some of his choice works: "Life of George Washington" (Irving), extended to ten volumes by the insertion of twelve hundred and sixty-six portraits and views — one hundred and eight different portraits of Washington.

"Three Months in the Southern States," by Fremantle. This book was printed at Mobile, 1864, in wall-paper cover, text inlaid by Mr. Crane, one hundred and sixty-three portraits and views added —a war relic. We also have Benjamin Franklin's "Autobiography," in one volume, extended to two by the insertion of two hundred and seven prints.

"Reminiscences of Thomas Dibdin, of the Theater Royal, Covent Garden, Drury Lane, Haymarket," etc., with ninety-four portraits added. "A Monograph on Privately Illustrated Books" (first edition), Tredwell, one hundred and seven portraits and views inserted; bound by Bradstreet in brown crushed levant.

"Proceedings of a General Court-Martial," held at New Brunswick, N. J., by order of General Washington, for the trial of Major-General Lee, 1778, forty-five portraits added. "Memoirs of Marshal Ney," with thirty-seven portraits and views added. "Anecdotes of Napoleon Bonaparte and his Times," Cunningham, extended to two volumes, two and three-fourths by four and one-fourth inches, one hundred and thirty-six prints added, some exquisite proof portraits: this is a delightful little book. "The History of Napoleon Bonaparte," two volumes, four by six inches, extended to four volumes, two hundred and sixty-eight portraits and views added; also another beautiful and

handy copy. "The Stage Life of Mary Anderson," by Winter, fifty-six portraits and views added. "George Eliot's Life, as Related in her Letters and Journal," by Cross, three volumes, two hundred prints inserted. "Life of Major-General Von Steuben," by Knapp, with forty-two portraits added. The last from the library of Charles I. Bushnell.

"Recollections of Lafayette," by A. A. Parker, one volume, extended to two by the addition of three hundred prints and autographs. The author of this work, Colonel Amos A. Parker, is still living, and is nearly one hundred years old. Everett's "Life of Washington," extended from one to two volumes. Parton's "Life of Aaron Burr," from one to two volumes. "Siege of Savannah," by C. C. Jones: there are about one hundred prints inserted in this volume. "Vindication of the Captors of Major André," by Egbert Benson, illustrated by forty-six portraits and views. "Wyoming and Its History," by W. L. Stone, 1844; seventy-five portraits and views added. "Life of James Watt," by M. Arago; one hundred and five portraits inserted. "The Fall of New France," 1755–1760, by Gerald E. Hart (Montreal); thirty-six fine old portraits added. "Life of Thomas Gray,"[1] by Gosse, eighty-

[1] The Rev. Mr. Temple, in a letter to Boswell, says that "Gray was perhaps the most learned man in Europe. He was equally acquainted with the elegant and profound parts of science, and that not superficially but thoroughly. He knew every branch of history, both natural and civil; had

three portraits added; inlaid by Mr. Crane. "Theatrical Portraits, or the Days of Shakespeare, Betterton, Garrick, and Kemble," by W. Donaldson, extended by the insertion of seventy-six dramatic portraits. "Reminiscences of Thomas Carlyle," by Froude; seventy-three portraits and views added. "Capture of Nathan Hale," by Stuart; one hundred and seven prints added. Orberry's "Dramatic Mirror" (London, 1827), extended to three volumes by the insertion of three hundred portraits and views and thirty-nine autographs. "Life of Lord Horatio Nelson," by Southey, 1842; 12mo, thirty-eight portraits added. "History of the Expedition to Russia Undertaken by the Emperor Napoleon in the Year 1812," by General de Ségur (London, 1826); two volumes, ninety portraits added. "Napoleon and the Grand Army in Russia; or, A Critical Examination of Count Philippe de Ségur's Work," by General Gourgaud; fifty-five portraits added. "Napoleonic Ideas"—"Des Idées Napoléoniennes," par Le Prince Napoléon Louis Bonaparte; thirty-two prints added. Mr. Crane's inlaying was done principally by himself; the bindings by Neuman.

The next is the interesting recueil of E. S. Pal-

read all the original historians of England, France, and Italy, and was a great antiquarian — criticisms, metaphysics, morals, politics, made a principal part of his study." He was author of an "Elegy Written in a Country Churchyard," also "De Principiis Cogitandi."

mer, of New London, Connecticut, which is largely French. Mr. Palmer has illustrated "The Age of Louis XIV." "Decline of the Monarchy," translated from Martin's "History of France" by Mary L. Booth; four volumes, octavo, only twenty-five printed. To these volumes have been added three hundred and fifty portraits and views; bound by Rulan, Paris, in full levant to a Grolier pattern.

Miss Julia Pardoe's works, "Louis XIV.," "Francis I.," "Marie de Medicis," all first editions, with about two hundred prints inserted, mostly portraits in proof, bound by Rulan, in an original and very beautiful design. "Life and Times of Louis XIV.,"[1] by G. P. R. James. This work has over one hundred prints and views inserted, representing the court life of this magnificent reign; bound by A. Matthews, in full crushed levant. Also "A History of the House of Orleans," in three volumes, with one hundred prints inserted. "Letters and Speeches of Oliver Cromwell," extended to three volumes by the insertion of two hundred prints; bound by Stikeman & Co.

H. Adolphe Taine's "History of English Literature," two volumes extended to four, one hundred

[1] During a reign of seventy-two years the Grand Monarch reared the fabric of absolute monarchy in France, which survived him seventy years; and when it was shaken to pieces by the storm of the Revolution, still the ruling principles of his administration, uniformity and centralization, survived the wreck. It was the most magnificent period of French history, and France still has a national longing for the grandeur of that age.

and fifty prints and portraits, mostly India proofs, added; bound by Rulan. Henry Morley's "Rousseau, Voltaire, and Diderot," five volumes, half levant, by Stikeman, to which one hundred prints have been added. "Men and Manners of France," by Arsène Houssaye, extended to three volumes, two hundred portraits inserted; bound in full levant by Desamblanc & Co. to an original pattern. Also the following: "Wits and Beaux of Society," by Grace and Philip Wharton, four volumes, only twelve copies printed, two sets of portraits, three hundred portraits and prints inserted; full levant, by Rulan, Paris. Samuel Johnson's "Lives of the Poets," one hundred and fifty portraits added; three volumes, full levant, by A. Matthews. Boswell's "Johnson," five volumes, two hundred added prints. Mr. Palmer has many other illustrated works in his library, but the above-named are the most important.

There are but few illustrators of the history of the late civil war. The collections of Hon. C. C. Jones of Georgia, and Charles B. Hall of New-York, are the most important. Mr. John D. Billings of Cambridgeport, Mass., has illustrated "The Tenth Massachusetts Battery," being a history of that company in the war. Mr. Billings is the author of this work, and has illustrated it by inserting two hundred portraits, sketches of places, letters

and autographs of prominent Union and Confederate generals, photographs, etc.; one thick volume, octavo. Also "Hard Tack and Coffee," a work of which Mr. Billings is likewise the author. In this volume he has inserted one hundred portraits. The inlaying was by T. W. Lawrence, binding by Little & Brown, Boston. He has also illustrated Sheridan's "Memoirs" by the insertion of sixty portraits.

Portraiture and literary relics of the great struggle of the civil war will in the future be much sought after and prized.

Pay-Director A. H. Gilman, U. S. Navy (retired since 1886), has made a compromise between his love for musical literature and art by illustrating a quarto edition of "Commemoration of the Centennial Anniversary of the Birth of George Frederick Handel," which took place in Westminster Abbey and the Pantheon on May 26, May 27, May 29, June 3, and June 5, 1784, by Charles Burney, Musical Director, F. R. S. The pieces selected for this great musical entertainment were from Handel's works, and were executed by a band of more than five hundred voices and instruments. This work Mr. Gilman has illustrated by one hundred and fifteen portraits of almost spotless purity, many being extremely rare and all valuable. There are fifteen portraits of Handel, and many of distinguished musicians who assisted in the ceremonies. Among

the latter were Mrs. Elizabeth Billington, who immortalized herself by her marvelous rendering of "Rejoice, O Daughter of Zion," and Mrs. Elizabeth Mara, whose performance of the "Messiah," "I know that my Redeemer liveth," has never before or since been equaled. She rose superior to every competitor, and seemed to have fully embodied in sound the sublime conception of the great musician whose birth and genius she contributed her matchless talent to commemorate.[1] We have never known so grand and so successful a musical entertainment as this; the net profits, which were paid over to charitable institutions of England, were thirty-eight thousand dollars.

Besides the portraits above named, there are some views and head and tail pieces inserted. The bookplate of Richard Bull, the former owner of the volume, has been preserved and inserted. All the prints were selected with great care, chiefly by Mr. J. O. Wright of New-York, and B. F. Stevens, Esq., of London.

The work is replete with illustrations, and no illustrator has juster cause for pride in his handiwork than Mr. Gilman in this princely volume. It has a full descriptive index of all the insertions; it is also further illustrated with numerous inlaid

[1] Madame Mara retired from the stage and settled in Moscow. She was burned out when Bonaparte took the city, and lost a large amount of her wealth.

prints of ancient musical instruments. The binding was by Stikeman & Co., in dark-green crushed levant, sides decorated with Renaissance scrolls and emblematic tooling. Stikeman & Co. have done themselves great credit in the binding of this volume. Mr. Gilman has also illustrated "Historical Memorials of Westminster Abbey," by Dean Stanley; one volume extended to three, with extra title-pages. This work contains four hundred and seventy-six illustrations; there are three portraits of the Dean. This is a small book, a twelvemo; the prints are all uniform, and have been selected with great care at home and abroad. These are well-illustrated and interesting volumes; they were bound by Stikeman in crimson crushed levant. Also "Old and New London," in six volumes, now extended to fifteen, and containing upward of two thousand illustrations, portraits and views, all good and some of great rarity. Mr. Gilman does his own inlaying, cleansing, and restoring.

Conspicuous among the book-collectors of the city of New-York stands Mr. Marshall C. Lefferts. He is also of that great majority who have extra-illustrated many books and finished but few. The most important of his completed works are Samuel Pepys's "Diary," Becker's, large paper, six volumes, extended to thirteen by the insertion of over sixteen hundred portraits, views, title-pages, broad-

sides, autograph letters and documents. The majority of the prints are contemporary, or nearly so, by such engravers as Faithorne, Van Pass, Loggan, White, Blooteling and others. "Sir Walter Scott's Works," Abbotsford edition, original parts, including the novels in twelve volumes; "Prose and Poetical Works," and "Life," by Alexander Lockhart: in all seventeen volumes, extended to forty, and containing about five thousand prints, portraits, views, and suites of prints illustrating the novels; also many autograph letters in the "Life." A large majority of the prints are on India paper. "Such is the beauty of these volumes," said an expert to us who had examined them critically, "that any praise bestowed upon them would fall far below their real merit." "Horace Walpole and His World," large paper, extended to three volumes by the insertion of about three hundred prints, mostly India proof, of the portraits by Bentley used in his edition of "Walpole's Letters," and mezzotint portrait by Reynolds.

Mr. Lefferts has, in various stages of completion, Anna Jameson's "Beauties of the Court of Charles II.," large paper, folio, original edition; Sir Robert Naunton's "Fragmenta Regalia," large paper, folio, with early prints from the "Heroologia," Faithorne, White, etc.; Comte Grammont's "Memoirs," "English Prose Writers," and some others.

Mr. Lefferts assures us that, in consequence of the daily increasing difficulty in obtaining the right class of high-grade prints, he has almost determined to abandon the pursuit. This complaint comes from every quarter, and we may vouchsafe to advise those engaged in this agreeable pursuit to make haste. The vast increase of illustrators and the keen foresight of speculators are rapidly exhausting European marts. Prints cannot last forever; there must necessarily be an end; the harvest will eventually pass, and there will be a disconsolate winter. Comments are useless; the state of facts explains itself. The oldest and most valuable prints are becoming obsolete to the trade, and reproductions are worthless to the connoisseur. A remedy which has and is being practised to some extent is the breaking up of early privately illustrated volumes for the sake of the prints to illustrate a new love, when the prints are obtainable nowhere else; but there must also be an end to this — therefore, be diligent.

"Should some fair book engage your eye,
Or print invite your glance,
Oh, trifle not with Fate! but buy,
While yet you have a chance.
Else, glad to do the grievous wrong,
Some wolf in human guise,
Some bibliophile shall swoop along
And nip the lovely prize."

— *Eugene Field on the Ives Sale.*

Mr. William L. Keese, of Flatbush, L. I., has illustrated his own work, "The Life of William E. Burton," the comedian. This work, embracing as it does a history of the Chambers Street Theater, affords a wide field for dramatic portraiture. The rapidly lessening group of the old-school actors is here represented, and as the years pass portraits and contemporaneous prints are becoming more and more difficult to obtain. This book, which has been extended to two volumes, contains one hundred and sixty prints, of which one hundred and ten are portraits of actors who have performed at the Chambers Street Theater under the management of Mr. Burton. There are ten different portraits of Mr. Burton, in and out of character, thirty views representing the old theater, and the various transformations through which it passed. This book was a tribute of affection by Mr. Keese, and no man was certainly better qualified for the task than he; his enthusiasm for dramatic literature and his intimacy with the Burton family rendered him specially fitted for this duty, and he has executed it in a noble manner. It is a valuable contribution to dramatic literature, and a tribute to the memory of one of the greatest comedians that the world has ever produced. A new and much enlarged and improved edition of the "Life of Burton," by the same author, is

now before us, published by the Dunlap Club, New-York. Mr. Keese has also privately illustrated the "Biography of his Father, John Keese," the book-auctioneer. This book is a part of the history of old New-York, and many famous names of New-Yorkers of a past generation figure on its pages. Its reminiscent and anecdotal character makes it very susceptible of illustration. This volume Mr. Keese has extended to three volumes by the insertion of two hundred illustrations, consisting of portraits and views.

Of the surviving book-lovers of the past generation, not one could hear the name of John Keese mentioned without at once being reminded of some anecdote of him as auctioneer. He so far transcended all the book-auctioneers in book-culture and readiness in quoting from standard authors, that it was a literary treat to see and hear him sell a library, and the adroitness of his wit in turning any little incident to his advantage was such that we can never forget him. Witty persons in his audiences (and there are always witty people at auctions) would sometimes take Mr. Keese at a disadvantage and say some clever thing, sometimes a little personal. We have never known such pertinacity to go unpunished; it would recoil upon the offender with interest compounded. Mr. Duyckinck says: "An auctioneer is bound to hold

his own against all interlocutors." Mr. Keese never lost his superiority.

We have never known an auctioneer who even reminded us in his methods of Mr. Keese — he was unique; his salesroom was a place of entertainment to us.

Besides his privately illustrated books, Mr. William L. Keese has a working library of about three thousand volumes of current literature, the drama slightly preponderating. They are a feature of his home. "Everybody ought to own books," said Charles F. Richardson; a house without them has been very properly termed a literary Sahara; but nothing is more common than to find homes, destitute of books, in which costly furniture is made the object of attraction, and greater care bestowed upon it than upon literary culture. Give us a house furnished with elaborate artistic furniture, paintings, and books if we can; if not, give us the books and plain furniture. The plainest row of books that cloth or paper ever covered is more significant of refinement than the most ornate adornments of furniture or draperies. It is pitiable to know men who have become rich augmenting, very properly, the comforts and luxuries of life and home with display, but who are doing absolutely nothing for the mind. No man has a right to bring up his children without surrounding

them with books and works of art, providing he has the means to buy them. To neglect this is a wrong to his family; he cheats them. Children become familiar with literature and acquire a habit of reading by being in the presence of books, and to us who have grown older what a relief it is to get into a library surrounded by a fraternity of books, where, somehow or other, we are always assured of our manners and shake off the consciousness of those awkward restraints which we sometimes feel in the drawing-room of a strange house. Books will always furnish subjects for conversation when other themes have failed or have been exhausted.

When we find books, good books, in the residences of thoroughly business men—men whose financial empire extends over the whole earth, we know they love them and want them, and that they get a return commensurate with the outlay—not in money, but in the means they furnish for entertainment and culture, and the atmosphere of refinement which they engender. We feel it a compliment on entering a gentleman's residence to have him at once invite us into his library; we are flattered that he has a suspicion of our literary attainments. There are at least three rooms in the palatial home of J. Pierpont Morgan, of New-York, in each of which there is a fair-sized library of modern and antique literature, incased in covers decorated in

the highest style of the bibliopegic art. Mr. Morgan has gone farther, and has entered the realm of the private illustrator to an extent and with a liberality which none but a true and genuine book-lover would ever dream of. He has "The Autobiography, Reminiscences, and Letters of John Trumbull, Soldier and Artist of the American Revolution."

This work has been extended from one octavo volume to five imperial folio volumes, by the insertion of over one thousand illustrations, consisting of portraits, views, battle-scenes, autograph letters, water-color drawings, original sketches, etc. Colonel Trumbull was an aide to General Washington, and was intimate with all the famous characters and events of the Revolution. He passed through the most trying scenes of that struggle, and subsequently went to England, where he was arrested as a spy and thrown into prison. He was in Paris during that bloody period, "The Reign of Terror," and witnessed the execution of Louis and Marie Antoinette. All this brought him in contact with the great characters of both these countries, and adds materially to the capacity of the book for illustrating. A great part of the value of the work consists in the purity and rarity of the prints which have been incorporated in it. Colonel Trumbull counted among his friends Charles James Fox,

Thomas Jefferson, Madame Anne Louise de Staël, Charles M. Talleyrand, Sir Joshua Reynolds, Richard Brinsley Sheridan, Gilbert Motier de Lafayette, Jacques Louis David, with a great many others. There are autograph letters in the book of General Washington, Guy Carleton, Lafayette, Jefferson, Charles Carroll, Louis XVI., Franklin and Paine, with portraits of Lafayette, Louis XVI., Robespierre, Marat, Madame de Staël, Condorcet, Rembrandt, Rubens, Vandyck, Poussin, Guido, Reynolds, West, Copley, Lawrence, with the principal artists of his day. The extra title-pages were rubricated for each volume, and they were full-bound in levant by Bradstreet & Son, of New-York. Mr. Morgan paid $1500 for this work, which was a very low figure; $6000 would not duplicate it at the present time.

Another very important work, historically, in this collection is "Hamiltoniana," an accumulation of facts and documents relative to the death of Major-General Alexander Hamilton, in folio. This work is made up of about an equal amount of text and prints; there are two hundred and thirty-five portraits, views, battle-scenes, etc.; there are portraits of Hamilton, Burr, President Burr, Lee, Hosack, Dr. Mott, Morris, Adams, Clinton, Varick, King, Kent, Steuben, and many others; with autograph letters—of Hamilton, two; Burr, three; Washing-

ton, Gen. Schuyler, Charles C. Pinckney, James Madison, John Jay, Daniel D. Tompkins, Elias Boudinot, Joseph Bloomfield, De Witt Clinton, and many views from the old "Columbian Magazine." A large number of the portraits have become excessively rare.

And now comes "Reminiscences of Old New-York for the Past Sixty Years, with Memoir," by John Francis, M. D., extended to three volumes by the insertion of over two hundred portraits of a very rare character, besides many autographs and some maps. Also Irving's "Sketch Book," extended to four volumes by the addition of many portraits and views, bound in full red morocco by Bradstreet.

The "Memoirs of the Colman Family," extended from one to five volumes, contains a great number of portraits in and out of character; there are many of Garrick, also portraits of G. B. Doddington, Sir Charles Wager, John Hawksworth, Mrs. Montague, Mrs. Cowley, Mr. Macklin, William Congreve, Joshua Reynolds, Dr. Solander, William Parsons, John Fletcher, Richard Hurd, Rev. Charles Burney. Bound by Zaehnsdorf in red crushed levant.

"A History and Survey of London and Its Environs," by B. Lambert, 1806, in four volumes, extended to sixteen by the insertion of a vast quantity of interesting materials concerning the

city of London; there are hundreds of old contemporaneous prints, portraits, and views, with over a hundred pen-and-ink sketches and a great many articles from old magazines, inserted; also manuscript pages. This work was illustrated and bound in London.

"In splendour with those famous cities old,
Whose power it has surpassed, it now might vie.
Through many a bridge the wealthy river rolled,
Aspiring columns reared their heads on high,
Triumphant fanes graced every road, and gave
Due guerdon to the memory of the brave."

—*Southey.*

Mr. Morgan has a delightful set of "Dramatic Memoirs," consisting of twenty-four volumes, all extended to quarto, and uniformly bound by Southeran in uncrushed levant. The following is a list of these works. First, "Dramatic Memoirs of John Bannister," by John Adolphus, in two volumes extended to four by the insertion of three hundred and sixteen portraits, in and out of character, and some views and autographs. Second, "Dramatic Memoirs of John P. Kemble," by James Boaden, 1825, in two volumes, including a "History of the Stage from the Time of Garrick to the Present," extended to four, illustrated by three hundred and fifty portraits, autographs, and original drawings. Third, "Dramatic Memoirs of Joseph Shepherd

Munden," by his son, one volume extended to three by the insertion of five hundred portraits, autograph letters, playbills, and other interesting material. Fourth, "Dramatic Memoirs of Colley Cibber," by himself, one volume extended to three by the insertion of two hundred and twenty-four portraits, views, scenes, and autographs. Fifth, "Memoirs of David Garrick," by Tom Davis, two volumes extended to four by the insertion of four hundred and thirty-two prints and drawings, mostly portraits and autographs. There are many interesting things said of Garrick, many of which in a less degree perhaps were common to the class — actors; but, according to Charles Dibdin, in one trait, purely professional, he excelled all the men of his time. "On or off the stage," says Dibdin, "alone or in company, in whatever study, occupation, or pursuit, employed in any manner, he was always an actor, and nothing but an actor." Sixth, "Dramatic Works of Joseph Grimaldi," by "Boz." This work is illustrated by one hundred and eighty-four portraits, autograph letters, playbills, and manuscript plays. Seventh, "Dramatic Works of Robert William Elliston (original edition, illustrated by Cruikshank), by George Raymond, 1846, originally in one volume, now extended to four by the insertion of three hundred and twenty-three portraits, autograph letters, etc. No two

men of the same profession differed more, probably, than Elliston and Garrick. Off the stage Elliston was an entirely distinct person; he left his trade behind the scenes, and outside he was the most companionable of men. These men, however, can be compared only by their strong contrasts.

"Histoire de Gil Blas," par Le Sage, 1838, extended to five thick volumes by the insertion of sixteen hundred illustrations, bound in brown half crushed levant by M. Clæsseus, Paris. "Posthumous Papers of the Pickwick Club" (Charles Dickens), two volumes extended to four. These are beautiful volumes; they are full-bound in dark-red crushed levant by Tout, in imitation of Roger Payne.

Michael Bryan's "Biographical and Critical Dictionary of Painters and Engravers," 1816, two volumes extended to eighteen with an almost boundless number of old contemporaneous prints, including some of the first work of the early engravers. There are over twenty-two hundred portraits, besides hundreds of specimens from the works of eminent old artists. Any attempt at an analysis of the contents of these wonderful and unique volumes, or more properly storehouses, of ancient, medieval, and modern art must be a failure. A vast number of the prints for this work were selected in the infancy of the "privately illustrated

mania," when they were more plentiful and of a better quality. A very large percentage of them could not be obtained at all at the present day. Here is also "The Life and Works of William Shakspeare," by Charles Knight, 1838, eight volumes extended to seventeen by the insertion of over eighteen hundred illustrations, and bound in the best style of Tout.

"Memoirs du Duc de Saint Simon" is a work upon which a vast amount of labor and money has been expended to bring it to the perfection of this set, which has been extended to twenty volumes by inserting one thousand and twenty-seven portraits, one hundred and forty-one views, and thirty-five original drawings. Next to the set sold with the Perkins collection, we believe this the finest in existence.

The foregoing is by no means an exhaustive catalogue of the privately illustrated books in Mr. Morgan's library, nor are illustrated books the dominant feature of his collection; it is largely composed of missals, manuscripts, rare works, and first editions; in some of these specialties his library is without a rival. Medieval illuminated volumes are gradually reaching a point in the United States which may be designated priceless, and a library containing many of them is looked upon with envy by the antiquarian bibliophile.

Mr. T. V. Holbrow of New-York has been a collector of books since boyhood. His library, which has undergone many reformations, now consists of about five thousand volumes of general literature, consisting mainly in large-paper, privately printed, first editions, and best editions; also extra-illustrated books. He has collected extensively on the drama, Shakspeariana, and early Bibles and Liturgies, Scotch Poetry, Witchcraft, Junius, the original edition of the Rhemish New Testament, Mormon Bibles, etc. Mr. Holbrow has about one hundred papers relating to the erratic career of George Jones [1] (Count Joannes), also many letters to him from his wife, sister, nephew, etc.; also a miniature of him at the age of eighteen, painted by the artist-actor H. J. Finn; letter from Rev. Francis L. Hawks returning the Count's "History of Ancient America," [2] with criticisms on the same; letter from Lord Russell to the Count; letter

1 "The connection of George Jones with the American stage as a professional actor dates back to the early days of the Bowery Theater. He made his American *début* there as the *Prince of Wales* in "Henry IV.," on the fourth of March, 1831. He played *Hamlet* at the National Theater in December, 1836, and he repeated the part (before he became too mad to portray even the Mad Prince) many times, not only in this country but in England." (*Laurence Hutton.*) He was afterward admitted to practise law in the courts of this State, but he had fewer qualifications for this profession than for that of the drama. His disease was a harmless form of dementia.

2 The History of Ancient America, Anterior to the Time of Columbus. Proving the Identity of the Aborigines with the Tyrians and Israelites, and the Introduction of Christianity into the Western Hemisphere by the Apostle St. Thomas. By George Jones, M. R. S. J., F. S. V.—*The Tyrian Æra*, London, 1843.

from J. B. Thayer in relation to the Count's title, December 18, 1862; letter from the Count, dated London, September 6, 1843, to Alexander J. Davis (architect), inclosing a prospectus of his original "History of Ancient America"; letter from Mr. and Mrs. Barrow declining to act at the Count's benefit, 1860; letter from Moses Kimball declining the use of his museum for the Count; also a manuscript program for the occasion of the Count's benefit; authority from his wife, Mary Eliza Joannes, to sell the painting, "Duke and Duchess reading Don Quixote," by C. R. Leslie, January 17, 1861, November 20, 1861, September 18, 1863; letters from his sister, Abbie Maria Jones, giving account of the death of her father, July 15, 1861, and others; letter from Edwin Forrest inclosing slips from London papers about the appearance of Miss Avonia Jones, upon her arrival from Australia, 1861; also letters from E. L. Davenport, Fred Conway, and from various members of his family.

Francis's "Old New-York" is found in this collection extended from one to four volumes with about two hundred illustrations; the "Life of William C. Bryant," by Parke Godwin, from two to five volumes, about two hundred illustrations; H. Adolphe Taine's "English Literature," four volumes extended to eight, several hundred illustrations; Miss Mary L. Booth's "History of New-

York," two volumes extended to four; Goodwin's "Recollections, Musical and Theatrical," from one to two volumes; "Curiosities of the Stage," from one to three volumes; W. S. Baker's "Engravers of America," from one volume to five; "The Bradford Croakers" (club copy), from one to two volumes; "Life of General Henry Knox," from one to two volumes; "Life of Joel Barlow," from one to two volumes; also Alger's "Life of Forrest"; Gabriel Harrison's "Life of J. H. Payne," and "The Bradford Croakers."

Josiah Quincy's "Municipal History of Boston"; Hobbs's "Picture Collectors' Manual," two volumes; Walpole's "Anecdotes of Painting in England"; Valentine's "History of New-York"; "Memoir of Commodore Barney," by Mary Barney; "Gulian C. Verplanck, Proceedings of the Century Association in Honor of"; Jenkin's "Life of Silas Wright"; "The Annals of Newtown," by Riker; Eaton's "Life of Andrew Jackson"; "The Book of Costumes," etc., by a lady of rank, from one to two volumes; "Washington and His Generals," by Headley, from two to four volumes; "Relics of Genius," by Grimsted; "A Visit to the Graves of Poets, Painters, and Players," from one to two volumes; "Dramatic Table-Talk," by R. Ryan, three volumes; "Origin and History of Playing Cards," from one to two volumes; Sparks's

"Life of Gouverneur Morris," three volumes; "Private Libraries of New-York," by Wynne, one to two volumes; "Franklin in Paris," by Hale, two volumes to four; "Memoir and Correspondence of Jefferson," by Randolph, four volumes; "The Washington Centenary," celebrated in New-York, April 29, 30, May 1, 1889, extended to two thick volumes; "Life of Stothard," by Mrs. Bray; "Vindication of the Captors of Major André," Whatman paper; "History of West Point," by Boynton, large paper; "Memoir of De Witt Clinton," by Hosack; John Trumbull's "McFingal," with notes by Lossing, large paper; besides many others not here enumerated. The materials used in this vast collection of illustrated books are generally of the first order, and the number of prints, at a moderate estimate, cannot be less than eighteen thousand. In quality and quantity it ranks among the famous collections of New-York.

The collection of Charles B. Hall, of New-York, is the most remarkable we have seen. It relates entirely to our civil war, and embraces material of both sections. "Outbreak of the Rebellion," by J. G. Nicolay, two hundred and twenty-eight illustrations, extended to two volumes; "Fort Henry to Corinth," by M. F. Force, one hundred and sixty-nine illustrations, extended to two volumes; "The

Peninsula," by A. S. Webb, one hundred and ninety illustrations, extended to two volumes; "Army under General Pope," one hundred and sixty-four illustrations, extended to two volumes; "Antietam and Fredericksburg," by F. W. Palfrey, one hundred and ninety-nine illustrations, extended to two volumes; "Chancellorsville and Gettysburg," by A. Doubleday, two hundred and ninety-eight illustrations, extended to three volumes; "Army of the Cumberland," by H. M. Cist, two hundred and eight illustrations, extended to two volumes; "The Shenandoah Valley," Geo. E. Paul, one hundred and eighty-five illustrations, extended to two volumes; "The Blockade and the Cruisers," by J. R. Soley, one hundred and thirty-six illustrations, extended to two volumes; "Grant Memoirs," by U. S. Grant, ten hundred and thirty-nine illustrations, one hundred and twenty-eight different portraits of Grant, extended to five volumes; "Life of Abraham Lincoln," by Arnold, ten hundred and ninety-two illustrations; "Autograph Letter of Lincoln," extended to five volumes; "Campaigns of the Army of the Potomac," Swinton, seven hundred and sixty-two illustrations, extended to four volumes; "Battle of Gettysburg," Comte de Paris, four hundred and seventy-three illustrations, extended to two volumes; Sherman's "Memoirs" (W. T. Sherman), five hundred and

fourteen illustrations, extended to four volumes; Sheridan's "Memoirs" (Phil Sheridan), two hundred and forty-nine illustrations, extended to two volumes; General Lee's "Memoirs," A. L. Long, five hundred and seventy-nine illustrations, extended to two volumes; General McClellan's "Memoirs" (George B. McClellan), four hundred and thirty-two illustrations, extended to two volumes. Besides the above, Mr. Hall has about twenty other illustrated volumes on the civil war; a "Roster of General Officers of the United States Army," to which he has added about seven thousand portraits; and the "Roster of the Confederate Army" with about seven hundred portraits. He has twenty thousand portraits of men who were engaged in the civil war; and this does not embrace his entire collection, which consists in engravings, some India proof, woodcuts, drawings, artotypes, maps, and many autograph letters.

All the portraits were produced by Mr. Hall for his diversion. One would suppose that such an enormous task would interfere with his daily pursuits, but such does not appear to have been the case.

"The work is performed chiefly at night between eight and one o'clock. It is then that rare and imperfect pictures, portraits, and views, many times in the last stages of decay, are traced upon gelatine,

etched on copper or steel, and made ready for the printer—a process requiring three or four days. Copies of these frequently find their way into the magazines and illustrated newspapers, to the surprise and gratification of friends who had believed that no likeness existed."

This is a remarkable labor of Mr. Hall, and it is owing to his painstaking that the public are enabled to look upon men and reconnoiter scenes that are illustrative of the nation's history, and which no one, save Mr. Hall, can at this period furnish.

A greater contrast does not probably exist than that between the foregoing and the collection of books and works of art belonging to Mr. Theodore Irwin of Oswego, which we are about to describe. No private library in the State of New-York contains a greater number of rarities in early printed books, classics, first editions, Caxtons, Wynken De Wordes, De Brys, Bibles (Gutenberg and Eliot), and manuscripts than this of Mr. Irwin. In fact it seems almost endless in works of the highest merit and in the most sumptuous bindings, over which this monograph has no jurisdiction. And then his marvelous collection of prints and etchings of the old masters and engravers. In his collection are two hundred and seventy original etchings by Rembrandt, nearly all of Albert Dürer's

engravings, and hundreds of examples of the early engravers. In the contemplation of this princely collection of art and literature we cannot escape the beautiful and appropriate words of Southey —

"My days among the dead are passed,
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old;
My never-failing friends are they,
With whom I converse day by day.

"With them I take delight in weal,
And seek relief in woe;
And while I understand and feel
How much to them I owe,
My cheeks have often been bedew'd
With tears of thoughtful gratitude.

"My thoughts are with the dead, with them
I live in long past years,
Their virtues love, their faults condemn,
Partake their hopes and fears,
And from their lessons seek and find
Instruction with a humble mind."

Among the privately illustrated books of Mr. Irwin are: "The Correspondence of John Adams on Impressment, 1809," with thirty-three portraits and prints added, bound by Pratt of London; "Odes of Anacreon," Thomas Moore, 1800, with forty-nine prints from plates of Bartolozzi, and

autograph letter of Thomas Moore; also "Andreana," by Horace Smith of Philadelphia, twenty additional portraits and other matter inserted, bound by Matthews; Bible, thirteen volumes, quarto, two thousand old, rare, and curious prints, extra titles, etc., bound by Clarke and Bedford. Another Bible, sixty volumes, folio. This work contained thirty thousand engravings when Mr. Irwin purchased it (it was the James Gibbs copy of London); he broke it up, eliminated one half the prints, and added to it, and it now contains eighteen thousand illustrations in engravings, drawings in oil and water-color, etc. It is solidly bound by Hammond, London.

"The Works of Samuel Butler," many extra prints in proof condition, two volumes. "Dante Allighieri," by Henry W. Longfellow, a unique copy,[1] containing, among other material, eighty-seven woodcuts from Velertello's "Dante," ninety-five prints of Machiavelli, a set of Flaxman's prints, Blake's folding prints, Doré's illustrations, India proof, and a set of Adamolli's designs; bound by Bedford, London. "Du Comte de Grammont," only five copies printed, extended to three volumes; four hundred and forty-one portraits and views added, sixty-four portraits by Scriven; also another copy of the same work. Knight's "Pictorial

[1] From the E. G. Asay collection.

History of England," Craik and Macfarlan, octavo. "Lyon's Environs of London," Cadell, four volumes, four hundred and thirty-four portraits, and four hundred and eighty-eight drawings expressly for this copy; bound by Hering. "Napoleon Bonaparte: History of the Captivity at Saint Helena," four volumes, one hundred and eighty-four portraits, mostly proof, on India paper; also the National Gallery of ninety-nine portraits; also Plutarch's "Lives," five volumes, now extended to eighteen by the insertion of over twenty-five hundred illustrations. "Life of Thomas Stothard," by Mrs. Bray; one volume extended to three, with six hundred and nine portraits and views added; bound in brown crushed levant. H. Adolphe Taine's "English Literature," two volumes extended to four by the insertion of over two hundred portraits. And now comes Major's "Walton's Angler," 1813, containing one hundred and eighty-seven illustrations, fifty-seven finished drawings; three volumes, bound by Hayday. Also another copy of the same, 1808. Sparks's "Life of Washington," extended to three volumes by the insertion of many prints, forty-seven portraits of Washington. Also "Washington's Farewell Address," with prints and autograph letter of James Lenox, bound by Pratt, London; Shakspeare's plays, "Heptameron," and a great many others not enumerated here.

Such are among the great luxuries of life—luxuries, did we say?—we drop that illusion; we mean the great necessaries of life. Voltaire says: "*Le superflu chose très nécessaire.*" *De Luxe,* in his dictionary, begins in a country where everybody went barefoot, and the first pair of shoes was condemned as a luxurious feminality. *Luxe* is attached to every station in life, and is not exclusively of that condition which is just beyond our ability to acquire, or which we have not the capacity to retain. Fine books are necessaries to the man who has attained to wealth and leisure. They are luxuries which beguile the exempted hours of the business man; they are superfluities to the laboring man. It is not many years ago that no man might expect to obtain the suffrages of his county who permitted his table to be served with the luxury of a three-pronged fork. Many of our readers will be surprised to learn that some of the rarest illustrated books in the country are to be found in Nebraska. The collection of W. H. Wyman, of Omaha, occupies that enviable position; there are over one hundred illustrated volumes in Mr. Wyman's library, containing over twelve thousand extra illustrations. Of the works of Shakspeare he has the Routledge edition, 1881, edited by Staunton and illustrated by Gilbert. This work he has extended to forty volumes by the inser-

tion of twenty-six hundred and eighty-one prints, with specially printed title-pages to each volume. Volume I. is "Life," with one hundred and ten illustrations pertaining to the life only. Volume II. "Life," with one hundred and thirty-five portraits only. Volumes III. to XXXIX. are the thirty-seven plays, one to each volume, with twenty-three hundred and sixty-five prints. Volume XL. is the poems, containing seventy-one extra illustrations. Mr. Wyman says: "I was many years collecting these illustrations. They were sent with the original volumes to W. W. Sabin, London, in January, 1882. He had the work in hand a year and a half, collecting additional illustrations and improving poor ones, inlaying, etc. Some of the illustrations are very fine. They comprise a few water-colors prepared especially for the work. It was bound in London by Bedford, and returned to me complete in 1883." Also a "Biography of William Shakspeare," by Charles Knight. New-York, Virtue and Yorston. This is the largest edition; the pages are thirteen by nine inches. It is illustrated by one hundred and thirty inserted prints of portraits and scenes illustrative of Shakspeare's life. Amongst the portraits is an undoubted impression of the Droeshout copperplate, first attached to the folio of 1623, it bearing that date. Bound in full brown morocco by Karrmann of Cincinnati. James Boaden's

"Shakspeare Portraits," London, 1824; extra-illustrated by sixty-one portraits, two being ingeniously inlaid in the inner covers by Karrmann. Also W. H. Wyman's "Bacon-Shakspeare Bibliography," with subsequent papers, extra-illustrated by portraits, mostly photographs, of sixty of the prominent writers on the subject. "Dictionary of American Biography," by Francis S. Drake, Boston, 1881; one volume extended to twenty volumes by the insertion of thirty-one hundred and sixteen portraits. These are of all classes — steel, wood, and an occasional photograph — and include sixteen hundred and fourteen different persons mentioned in the work: of Washington there are thirty; Lincoln, thirty-one; there are some drawings in India ink made expressly for the work; bound by Karrmann, Cincinnati. "Library Notes," by A. P. Russell, Boston, 1881; one volume extended to three; illustrated by portrait of the author and three hundred and fifty-two portraits of celebrated authors and others mentioned in the work: an interesting and excellently illustrated work.

"The Stage," by James E. Murdock, 1880; one volume extended to two by the insertion of one hundred and twenty-nine prints, many old and rare portraits of actors in character. "Life of Horace Greeley," by L. D. Ingersoll, 1873; one volume extended to three by the insertion of three hun-

dred and eighty illustrations of his immediate contemporaries and political associates, a peculiar autograph letter, and about twenty different portraits of Greeley. "History of the Flag of the United States of America," by Admiral George H. Preble, 1880; one volume extended to three, with two hundred and fifty-nine illustrations, mainly of persons prominently connected with the military history of the United States. The above, although far from being exhaustive, constitutes the most attractive and valuable portion of this somewhat surprising collection from the far West.

But, while fair Omaha has furnished such glorious examples of privately illustrated books in the collection of Mr. Wyman, it is to the city of Cleveland that we must accord the highest honor in esthetic book-illustrating—not in the "divine crookedness" and "holy awkwardness" of Preraphaelism, nor in the schools of the Rossetti, Woolner, Morris, Swinburne, and O'Shaughnessy, but in the genuine, Post-tertiary, "cosmic soul" of Oscar Wilde. He who visited the tomb of Ajax on the Hellespont, performed esthetic antics upon the plains of the Troas, forded the Simois, and trod the dry bed of the Scamander; he whose initials in Scaldic characters are engraven upon the gate-post of the ruined Dipylum at Athens, on the road to the

Academy and Eleusis — has given us an idyl; "A New Helen," and a Cleveland disciple of the "flawless essence" has illustrated the poem.

But it is not "a new Helen," it is an incarnation, an avatar of the old one. The poem begins:

> "Where hast thou been since round the walls of Troy
> The Sons of God fought in that great emprise,
> Why didst thou walk the common earth again?"
> . . . . . .

This is the Helen of the "Iliad," she whose beauty and praises were more anciently sung in the "Ramayana," the adventures of Rama and Sita, the great epic of the Hindus, the earlier form of which was the "Ramatali" and "Sitadewi," or the "War of Woe," in the classical Kawi of the still farther East, all of which was again rechanted by the warrior bands of Achilles upon the plains of Ilium. A modern rendition is now before us, privately illustrated by aquarelles from the hand of a disciple of Oscar I., of "esthetic sweetness."

We have taken much pleasure from this volume, entitled "The New Helen" (by Oscar Wilde). It is in the library of Edward Weisgerber, of Euclid Avenue, Cleveland, Ohio; the illustrations and text were executed by him. There are ten stanzas of ten lines each in the poem. It is hand-printed on Whatman paper throughout. The page re-

sembles very much the text of "Recueil of the Hystoryes of Troye," by Caxton, being the first book ever printed in the English language. There is one stanza only on each sheet, with large illuminated initial letters in colors and gold, making ten large and ninety small initials, besides eight full-page initials, illuminated. There are sixteen full-page illustrations in the book, with many small head and tail pieces. All the illustrations are in water-color, are well designed and well executed, are entirely original, and it is an absolutely unique edition. The style is said to resemble that of the earlier productions of Howard Pyle. The surroundings, borders, initials, and interiors are all in a highly decorative style.

The title-page to part first is in yellow and blue, and the title-picture is inscribed Ἴλιος, and represents Helen outside the walls of Troy gathering asphodel. The title of part two, a composition, is suggestive of primitive times. The sketches are all executed to illustrate lines of the poem, which are carried out in recital, the illustrations being in strict accordance with it, at the same time with the most esthetic grace and meritorious detail. Any effort to describe or convey a proper conception of the illuminated letters, the harmony of color, pose of figures, background, or decorative symbolism must fail. The book itself, *en bloc*, does not strictly

belong to the class we have attempted to describe in this volume, but it nevertheless is an effort to illustrate the text of a poem, and it has been more artistically and more faithfully accomplished here than is possible to do with ready-made art. We commend the book, and enroll it among the gods of our Pantheon.

Mr. Thomas Walton, of Cleveland, Ohio, has a library of general literature and history containing from eight to ten thousand volumes. His sister, Miss L. E. Walton, has an interesting illustrated work; it is a "Photographic History of the Renaissance of Mediæval Art," in five folio volumes to the set. The first volume of this unique work comprises the Florentine School, and contains photograph portraits of twenty-six of the early masters arranged in chronological order, and three hundred and fifty photographs taken from the original paintings, also in chronological order. These prints were obtained at the places where the paintings now are, and they show all the evidences of the effects of time upon the originals. The origin, history, and present disposition of every painting shown in these five volumes are given in the text, which is hand-printed.

The second volume contains pictures of the Venetian School, which consists of about two hundred photographs of paintings and frescos of this

school, with many portraits of painters taken from the original paintings.

The third volume illustrates the Siena School, and contains about two hundred photographs of paintings, and portraits of many artists. The above three volumes embrace most of the Italian art;[1] the balance is set forth and described in a fourth volume, called the Eclectic School.

Volume five represents pictures of the Dutch, Flemish, and German schools.[2]

These are very comprehensive volumes, and, being chronologically arranged throughout, are a great assistance to the student, and disarm the history of the Renaissance of Mediæval Art of more than half of its complexities.

We will now go back to volume one — the Florentine Art. The first portrait is that of Cimabue, a painter of the thirteenth century. The five following photographs represent Madonnas painted by him, two of which are in Florence, two in Assisi, and one in the Louvre, Paris. All these paintings possess the characteristics of the age — a stiffness in the drapery and an awkwardness of

1 "Raphael, His Life and Works," to which have been added many illustrations by Eugene Muntz, 1882.

2 A beautiful edition of "Flemish Pictures," by F. G. Stephens, London, 1875, quarto, is in our possession, illustrated by twenty etchings, to which we have added twenty others of pictures by masters of the same school. It is half-bound in olive crushed levant by Alfred Matthews. Also the "Life of Holbein," to which have been added some portraits; London, 1867.

pose. The next collection is that of Giotto, a painter of the thirteenth century, with his portrait annexed, and following are fifty-nine photographs of frescos painted by him in the Church of Santa Croce and the Chapel at Padua and Assisi; nearly all are Scripture scenes from the New Testament, with a few pictures of interiors. Nothing is more remarkable than the fertility of this originative genius.

The next are the works of Taddeo Gaddi, a pupil of Giotto. Of this remarkable painter there are thirteen examples of scenes from the New Testament; they are all groups, some containing hundreds of figures; his principal works were in the Church of Santa Croce. There were two other Gaddi, both Florentines — one was Angelo Gaddi, the other Gaddo Gaddi, who was a pupil of Cimabue. Gaddi paintings are noted for the number of figures, all well placed, and help to tell the story.

The next is Orcagna, a painter, architect, and sculptor of the fourteenth century; there are only five examples of this artist; all are of death, hell, and the Judgment.

Then comes a portrait of Fra Angelico, of the fourteenth century, followed by forty photographs of paintings by him now in Florence and in the Vatican at Rome; then Spinello d'Aretino and his works; next a portrait and paintings of Masaccio, of

the fifteenth century; then a portrait of Fra Filippo Lippi, followed by fifteen wonderful pictures, principally relating to the Virgin and the Coronation, one in Berlin and one in the National Gallery, London. Then follow fourteen pictures of Benozzo Gozzoli, fifteenth century, consisting of angels and the Adoration of the Magi; the next is Gerini, fifteenth century, followed by four pictures of saints.

Following now in order, and with their works, come Rasselli, Polloniolo, Vasari, Verrocchio, Signorelli, with twelve examples; Ghirlandaio, with fifteen examples—twelve in Florence, one in the Sistine at Rome, one in the Louvre, Paris; and now Lorenzo di Credi, with portrait and four examples, one in Paris;[1] Filippino Lippi, fifteenth century, seven examples, one in Rome; and now Fra Bartolommeo, with sixteen examples in Florence, one in the Louvre, Paris; also Albertinelli, Florence; Michelangelo,[2] two portraits, with fifty examples of his works, ten from the Last Judgment, an altarpiece in the Sistine Chapel, ceiling frescos, and one Madonna, National Gallery, London;[3] Del Sarto,

[1] See "Renaissance in Italy, The Fine Arts." John Addington Symonds, 1879.

[2] "Life and Works of Michelangelo Buonarotti," by Wilson. London, 1874.

[3] A facsimile collection of all the original studies of Michelangelo is now in the University at Oxford; they formerly belonged to Sir Thomas Lawrence, and are the finest in existence; they cost over forty thousand dollars. A popular edition of these works was published in London in quarto, 1872.

with portrait and fourteen examples, at Florence, Pisa, and one in Paris.

The foregoing is the result of our examination of the first volume, or the Florentine School. We have not the space to devote to the other volumes or schools, but they are essentially the same in method and structure, and represent an amount of work that we must utterly fail in attempting to describe. The title-pages to these volumes are in water-colors and symbolical.[1]

The text to these volumes is the most difficult to describe. The matter is biographical, historical, and descriptive, and is entirely hand-printed and illuminated. The letters are German and Old English text, and some are indescribable, being of modern esthetic characters. It is printed with a pen in colors, with painted capitals. There are many initial words and sentences in letters and colors different from the text. A portion of this work is very elegantly and artistically executed, but it is not all equally well done.

We here end our description of the first volume,

[1] We cannot resist a temptation to refer to one of the most elegantly gotten up books on art in the English language. It is the "Longman's New Testament," London, 1865, with engravings on wood from designs of Fra Angelico, Pietro Perugino, Francisco Francia, Lorenzo di Credi, Fra Bartolommeo, Titian, Raphael, Gaudenzio, Ferrari, and others, being sixty full-page wood-engravings and hundreds of illustrations in the text, with head and tail pieces and borders to the text. It is one of the most satisfactory books on the masters that we have ever seen; full-bound in red crushed levant, by Wm. Matthews.

which is descriptive of the Florentine School only; the other four volumes describe in the same manner the other schools of the Renaissance of Mediæval Art.

It is always a pleasure to us to record the conquests of women in occupations like the present, which certainly cannot be claimed as belonging exclusively to the domain of man. Mrs. O. B. Taft, of Chicago, has illustrated the *edition de luxe* of George Eliot's "Romola" (illustrated by Sir Frederick Leighton), to which she has added two hundred and seventy-seven etchings, copperplates, and steel-engravings, and an autograph letter of Sir Frederick and one of Charles VIII. of France. This work has been extended to five volumes, and bound by Ringer, of Chicago, in Florentine style. Also Victor Hugo's "Les Misérables" has been illustrated up to six volumes by the insertion of one hundred and seventy illustrations; bound by Ringer, Chicago. Also "Old Court of France," by Francis Elliot, in process of illustration, seventy-five prints already placed.

Mr. O. B. Taft has illustrated J. H. Shorthouse's "John Inglesant," extending the two original volumes to five by the insertion of two hundred and sixteen illustrations and an autograph letter of Mr. Shorthouse; bound by Ringer, of Chicago.

Mr. Taft's library has notably some early-printed

books of the fifteenth and sixteenth centuries, among which are many interesting relics of Savonarola.

Mr. L. G. Turner of New-York has also devoted much time in collecting materials and in illustrating favorite books. He has illustrated James Fenimore Cooper's "Naval History of the United States" by the insertion of over two hundred prints, consisting of portraits and views. Also George Bancroft's "History of the United States," ten volumes to fifteen by the insertion of eight hundred illustrations. Irving's "Life of George Washington," with about five hundred portraits and views added. Joshua Hett Smith's "Life of Major André," with sixty-three illustrations, principally portraits, added. "Memoirs of General Ulysses S. Grant," illustrated by the insertion of two hundred and thirty-eight portraits. "History of New London, Connecticut," by Miss Caulkins, with one hundred and fifty prints and fifty autographs added.

We regret that we are unable to give a full account of the privately illustrated books belonging to Z. T. Hollingsworth of Boston. The work upon which Mr. Hollingsworth has devoted his energies is a large-paper copy of Washington Irving's "Life of George Washington." It is illustrated by over two thousand rare portraits and maps, including three hundred different portraits of Washington, and about one thousand of his

compeers, seventy portraits of Franklin, and about forty of Lafayette. It contains twenty autograph letters of Washington; a complete set of the autographs of the Signers of the Declaration of Independence, with the exception of Gwinnett; also letters of all the generals, major-generals, and aides, nearly complete, and many others of statesmen of the period, to the number, possibly, of three hundred; many letters in relation to the southern campaign, with much other interesting Revolutionary material. From what we have learned concerning this marvelous work, it is the finest illustrated "Washington" in existence, with the exception, probably, of the one of Mr. Curtis Guild of Boston, and that of J. Pierpont Morgan of New-York.

Mr. Hollingsworth also has an extensively illustrated "Nell Gwynne," said to be a peerless book, and of which he is justly proud. There are many other illustrated books in this collection, a list of which, we much regret, we are unable to lay before our readers.

Mr. W. Irving Way of Chicago is responsible for some privately illustrated books. He has illustrated Thackeray's "Four Georges" with twenty-six portraits of the Georges and members of their families, miscellaneous portraits of Thackeray, Hogarth, Miss Chudleigh as *Iphigenia* at the

Venetian ambassador's ball, etc. Nearly all of the prints are proofs and before letters. Inlaying done in London; binding by Bedford, in red crushed levant, imitation of Roger Payne. Also Thackeray's "English Humourists," illustrated by the insertion of forty portraits and views; bound by Zaehnsdorf, in full polished calf. "A New Spirit of the Age," by Richard H. Home, two volumes, forty-seven illustrations, portraits, and views, autograph letter of Mrs. Shelly; bound by Zaehnsdorf, in full calf. Henry Crabb Robinson's "Diary," extended to three volumes by the insertion of one hundred and forty-six prints, portraits, and views; bound by Morrell, in full calf.

John Galt's "Lives of the Players," three volumes, many portraits and views inserted; bound by Pratt, in full calf. These works are all first editions; none have been extended, and the prints are mostly in proof state and rare. Also "Enemies of Books," by William Blades, illustrated with prints from Fertiault's "Les Amoureux du Livre," done by Chevrier; also a charming letter from Mr. Blades inserted; bound in dark-green crushed levant, by Stikeman. Andrew Lang's "Books and Bookmen," now in process of illustration, will be a more pretentious book than any other in Mr. Way's collection. It will consist of many volumes, the text of which will not be inlayed.

Mr. I. Remsen Lane of New-York has some extra-illustrated books worthy of recognition here. He has a large-paper edition, on Whatman paper, only fifty copies printed, of J. Maberly's "Print Collector." This work has been illustrated by the insertion of seventy-six prints, which include originals by Rembrandt, Dürer, Martin, Schoen, Bewick, Van Leyden, Berghem, Campagnola, Callot, Behan, Vandyke, A. Ostade, Daubigny, Jacque, Haden, Whistler, and others. This is a very worthy book of worthy examples. It is bound in full morocco by Smith of New-York. Also H. Adolphe Taine's "History of English Literature," 1874, four volumes extended to eight by the insertion of eight hundred portraits and views; bound by Bradstreet. Also "The Complete Angler," Little, Brown, & Co., edition of one hundred, 1866; one volume extended to three by the insertion of three hundred and twenty-four prints, one hundred of which are India proofs, and full set of Pickering's proofs, etc.; bound by Stikeman, full morocco, with emblematic tooling.

The following works belonging to Mr. Lane are of the highest order of illustrated books: Alexander Ireland's "Book-Lover's Enchiridion," extended to three volumes by the insertion of two hundred and forty-six prints, mostly portraits. Dr. John Lord's "Beacon Lights of History," seven volumes, six

hundred and thirty-three portraits, views, historical prints, and original drawings inserted; large number of Picart's copperplate Biblical views. Also L. B. Seeley's "Horace Walpole and His World," large paper, one hundred and thirty-three views and portraits, several proofs after Joshua Reynolds. L. B. Seeley's "Fanny Burney and Her Friends," large-paper edition, forty-four views and portraits—the portraits mostly proofs after Sir Joshua Reynolds. Laurence Hutton's "Literary Landmarks of London," eighty views of the landmarks inserted. "The Works of Robert Burns," Paterson's large-paper edition, six volumes, one hundred and seventy-five portraits and views. "Don Quixote," large paper, four volumes, two hundred and fifty-three prints and etchings, by Coypel, Cruikshank, Del Castillo, Hayman, Navarro, Vanderbank, etc. Gerald Hart's "Fall of New France," one hundred and sixteen portraits and views, some rare mezzotints. Mr. Lane has also partly completed Sir William Stirling Maxwell's "Annals of the Artists of Spain," new large-paper edition in four volumes. Three hundred and fifty prints are already selected for the work.

It has been said by Dr. Henry Maudsley, the greatest of all living physicists, that three fourths of all our aptness or inaptness are inherited from our ancestors, and that the other one fourth is the out

crop of some kindred inherited quality. But Kalif Alee, son-in-law to Mahomet, declared that "men are more like the times in which they live than they are like their fathers." Which of these two great savants is right I shall not pretend to decide; nor that there is any antagonism between them. But the question, how many of the famous American Waltonians are indebted to their ancestors for a legacy in this most extraordinary folly, rather than to the fashion and culture of the day, would not be a difficult problem to solve.

Of the most celebrated among Americans who have given way to this cultured weakness, or who have attested their appreciation of the linen-draper of Fleet street, and have given him the honored seat in their hearts and libraries, are Andrew Wight, George H. Holliday, John C. Brown, John Allan, Albert G. Greene, Peter Hastie, Thomas H. Morrell, Alexander Barker, Irving Brown, A. Oakey Hall, John A. Rice, J. H. V. Arnold, Theodore Irwin, I. Remsen Lane, Richard G. White, Charles Congdon, Henry T. Cox, E. A. Carman, E. G. Asay, G. W. Bethune, William Menzies, W. L. Andrews, Thomas Westwood, Hamilton Cole, William Matthews, E. Bement, John J. Kane, Thomas J. McKee, William T. Horn, Robert Hoe, Jr., W. C. Crane, W. H. Wyman, Charles C. Moreau, William B. Dick, and Abby E. Pope, not one of

whose ancestors, for a line of ten generations, we warrant, knew what a privately illustrated book was.

The king of Waltonians of our day is undoubtedly Robert Hoe, Jr., Esq., of New-York. Mr. Hoe is a genuine and enthusiastic book-lover, and his attainments in esthetic culture are of the highest order. He has a large library of privately illustrated books, and yet they constitute but a small portion of his library. It would, with more fitness, be called a cabinet of gems. It is composed of the choicest editions of Baskerville, Chiswick, Pickering, Bagster, and Stockdale, few, indeed, of which have been deformed by the inlaying or building-up process. And yet they have been copiously illustrated by the products of the most celebrated engravers, whose works were not unfrequently produced contemporaneously with the events of the text. We find here examples of such as Houbraken, Morghen, Faithorne, Hollar, Wierix, Vertue, Edelinck, Blooteling, Bartolozzi, Strange, Sharpe, White, Stothard, Masson, Nanteuil, Waterloo, Richomme, and Landseer, giants of the burin, all of which fit with as much nicety as if designed originally for the books. There are but few inlaid prints, and these few were inlaid by Trent. His bindings are all in admirable taste, and of exquisite workmanship; few, indeed, were bound in America.

I have selected from his French bindings specimens of Derome,[1] Capé, Lortic, Simier, Kohler, David, Niedrée, Bauzonnet, Duru, and Bernhard. His favorite English binders are Lewis, Bedford, Rivière, Zaehnsdorf, and Bradel,[2] and they are all marvels of elegance and good taste, in mosaic, the Grolier and Harleian styles.

Mr. Hoe has illustrated the first Sir Harris Nicolas edition of "Izaak Walton" of 1836, by Pickering, in royal octavo, large paper. An enamored bibliophile declared the "elegance of this book enough to bring the Aldi[3] from their graves."

[1] The finest specimen of the binding of the eighteenth century, the masterpiece of Derome, is a copy of the "Contes" of La Fontaine, 1762, 2 vols., 8vo, bound in citron morocco, with compartments in colors representing fruits and flowers. For this copy Mr. Brunet paid six hundred and seventy-five francs at the La Bédoyère sale. It was sold for seven thousand one hundred francs at the Burnet sale to Auguste Fontaine. A Bordeaux book-collector gave ten thousand francs for it, and afterward sold it to an American banker established in London. Sent to auction a little while after, these two volumes were sold for thirteen thousand francs. Is this the last of them? We think not.

[2] As representatives of the present state of artistic skill in English binding may be mentioned Rivière, Zaehnsdorf, and Francis Bedford. The last is considered, by some of his admirers, to be the greatest artist in bookbinding that England or any other country ever has produced. Francis Bedford lived for some time with Charles Lewis, and continues, with Rivière, the style which Lewis founded. The style of Rivière is more ornamental; that of Bedford more chaste. For his work to be appreciated, it must be considered from the beginning. The late Thomas Grenville, who bequeathed his magnificent collection of books to the British Museum, said of Bedford, whom he had largely employed, that he was the only bookbinder in London who knew how to rebind an old book. His skill in this difficult and delicate operation is indeed marvelous; and he bestows immense care and labor on the gilding and lettering.—*Cundall on Bookbindings*, 1881.

[3] Of all who have heretofore exercised the art of printing — an art of which the imperfect attainment is as easy as real superiority is rare — Aldus Manutius the elder and his son Paulus are entitled, on every account, to the first

The original is in two volumes, which Mr. Hoe has extended to ten by the insertion of thirteen hundred and three illustrations, old and contemporaneous prints, artist proof, India paper, original drawings, water-colors, etc. In all respects, I never saw a finer book. It is simply immaculate. He has also illustrated a large-paper copy of Dr. George W. Bethune's American edition, by Wiley, of the same work with a very select set of prints; bound by Braney. Also another—the Bagster edition of 1815—on large paper, extended to four volumes. This elegant reprint of the original edition is neither

rank. Filled with an enthusiastic ardor for the literature of Greece and Rome, they sacrificed their advantages of fame and fortune, which could only be obtained from works of their own, and spent the whole of their lives in rescuing the ancient writers from that obscurity in which the barbarism and superstition of the Christian ages had involved them; and, not content with preserving them from destruction, they were desirous of rendering the study of them universal, and undertook the reproduction of them in less expensive forms. But little talent was necessary for the printing of books on divinity and mysticism, which, at this age, almost exclusively engaged the press, and to quit this long-frequented path and attempt to resuscitate the Greek authors not only required a great amount of erudition, but was also attended with great opposition and persecution from the ignorance which had been growing deeper from the fourth century of the Christian era.

But these celebrated men seemed peculiarly fitted for the great work they had undertaken. Their history has never been completely written, although there are many short accounts of them, as that of De Thou, which is rather a testimonial of esteem than an historical relation, and fails to make these celebrated printers known as they deserve to be by every friend of literature. Unger in Germany, Zeno at Florence, Manni at Venice, Lazeri at Rome, and Maitrairi left accounts more or less detailed of these Aldi; also Renouard and Didot have contributed.

Aldus Manutius the elder was born, 1447, in the Papal States. His son, Paulus, was born at Venice in 1512, and Aldus the younger, son of Paulus, was born at Venice, in 1547. Aldus the elder died in 1515; Paulus died in 1574, and Aldus the younger died in 1597.

The first publication of Aldus was a small poem, "Musæus," which was

weakened by the extension of its pages, nor is its dignity compromised by the presence of a single print which is not a genuine acquisition to the beauty and value of the book. And there is another small copy with one hundred and sixty prints of

printed in Greek and Latin, quarto, 1494. In the same year appeared his "Greek Grammar" of Lascaris, also quarto. In 1495 he published Aristotle's "Organum," in folio; also, in the same year, "Grammatical Treatises," by Theodorus Apollonius and Herodianus, in folio; and, at the same time, applied himself diligently to correcting the works of Aristotle, which had never yet appeared in Greek. The first volume of this important work appeared in 1495; it was completed in 1498, the masterly execution of which placed Aldus very high, both as a printer and editor. The first edition of "Lucian" appeared 1496. He thus placed within the reach of every one, successively, "Aristotle," "Plato," "Xenophon," "Homer," etc. In 1501 appeared "Virgil," in octavo, printed with new type, which he patented. In the same year he produced his "Introductio per Brevis ad Hebraicam Linguam." Then appeared successively "Virgil," "Horace," "Dante," "Petrarca," "Juvenal," "Perseus," "Martial," "Lucian" (1503, folio, second edition), "Ovid," etc., etc. During the years 1501, 1502, 1503, 1504, and 1505, the Aldine press was constantly employed. "Euripides" appeared in octavo in 1503. Aldus's "Greek Grammar" did not appear until after his death in 1515. An important work,—his Greek and Latin Dictionary,—printed first in 1497, folio, afterward appeared in 1524.

Aldus translated into Latin the "Greek Grammar" of Lascaris; the "Batrachomyomachia," attributed to Homer; the sentences "Phocylides," and the "Golden Verses," which are ascribed to Pythagoras; the Latin version of Æsop and of Gabrias, printed in folio in 1505. There is also a tract of his, "De Vitiata Vocalium, et Diphthongorum Prolatione," which is found with a work of his grandson, "Orthographical Auctores," 1566, octavo; and another small work of six pages, printed in 1514, and again in 1533.

In his "Statius," printed in 1502 and again in 1519, is a tract by him entitled "Orthographia et Flexus Dictionem Græcarum omnium apud Statium cum accentibus," etc. He also wrote a "Life of Ovid," and prefixed it to a volume of "Metamorphoses" edited in 1502 and again in 1515–16 and 1533–34.

The edition of "Ovid" of 1502 contained some notes which were omitted in the subsequent editions. The "Works of Plutarch," 1509, folio, is quite faulty, as is the "Homer" of the same year.

There was an edition of the Greek alphabet accompanying the Greek grammar. It was afterward published with additions.

Such were the life and works of the elder Aldus.

natural scenery, all India proof. And yet another by Major, large paper, edition of 1844, illustrated up to two corpulent volumes by the insertion of two hundred and sixteen prints in proof. Mr. Hoe has also illustrated the first octavo edition of Bagster, 1808; and also the large-paper of the same edition. They are both charming books. He has also illustrated the Hawkins edition of 1760 (first edition), extending it to two volumes; also the Major edition of Walton's "Lives." There are some others less pretentious, making in all about thirty volumes of illustrated Waltons. These books are all masterpieces of private book-making. There is not a folded or impure print in the entire collection, nor are they without ample margins—the glory of Stothard, Inskip, and Absalon.

And now—a little, however, out of its chronological order—comes the immortal Bard of Avon, Shakspeare: the Rev. Alexander Dyce edition, 1857, large paper, octavo, originally in six volumes, now extended to twenty-one by the insertion of thirteen hundred and seventy-two illustrations, one hundred and twenty-six original drawings by Cook, Harding, Thurston, Edwards, and others. We think this book is the greatest triumph of the illustrating art in the collection. It is a noble effort to reconstruct the lost and the broken links in the historical record and personal history of this

imperishable man; for positively we know more of the personal history of Socrates, of Horace, of Cicero, of Augustine, than we do of Shakspeare. O that he had had his Boswell!

There is another illustrated Shakspeare in this collection. It is the Alexander Chalmers edition, royal octavo, extended to ten volumes by the insertion of seven hundred prints; bound by Bedford, London. We have now placed in our hands the "Life and Poetical Works of John Milton." When "Paradise Lost" came out, Edmund Waller wrote the Duke of Buckingham that the old blind schoolmaster had written a book on the Fall of Man; that there was nothing remarkable about it except its great length. Posterity has reversed the judgment of Waller by pronouncing it "the second greatest production of the human mind." There is but little doubt, however, that the halo enveloping Milton, and the bold relief of his position, were as much owing to the darkness by which he was surrounded as to his personal nobility. He was the center of a most licentious group. The surroundings of a corrupt and obscene court, the sickening conceits of the contemporary Cowley, and the pusillanimous servility of Waller had reduced the profession of poet to that of court fool. Burnet, speaking of "Paradise Lost," says: "It was the beautifulest and perfectest poem that was ever writ-

ten in our language." Swift says "That's a lie; it was written in English." Milton, nevertheless, outranked all his contemporaries. This Milton is a large-paper by Pickering, extended to two volumes by the insertion of two hundred prints, forty of which are portraits of Milton, many India proof. But the glory of Milton fades in the transcendent beauty of a large-paper copy of the "Life of Alexander Pope and Works," extended to eighteen volumes, with four hundred and fifty-two portraits and prints, besides fifty-seven proof portraits of Pope. This magnificent production, representing a period wholly within the Golden Era of English literature, is illustrated with a portrait of every literary man of note who flourished in the eighteenth century. Here is also its complement—the "Dunciad," Song of Dullness, illustrated separately, but uniformly bound.

Poor Pope! His irascibility gave him but little peace in life; believing himself traduced by everybody, he became the vilest of traducers. Even Adolphe Taine says of the dead lion: "He was crafty, malignant, and a nervous abortion," and that "all the filth of literary life was centered in him." But Taine came too late to feel the lash from the Sublime Goddess of Literature, Daughter of Chaos and Eternal Night. Pope at his death left but few calumnies unavenged.

In this ornate wilderness of books and prints, it is impossible to say which particular book or set of books is entitled to the prize for excellence; for whatever fascination the last named may possess, the next is pretty certain to excel it. Another candidate for our favor is a large-paper copy of John Ireland's "Hogarth" (the Juvenal of painters). This was Ireland's own copy, with the original drawings and two hundred and seventeen duplicate and triplicate prints, showing the various unfinished stages of the engraver's process, which seems to settle all former questions of preëminence; for, of its kind and character, it is the *ne plus ultra* of text-books on the engraver's art. Next, a book of which Lord Byron said: "It is underrated, and for two reasons — first, its author is a nobleman; and, secondly, he is a gentleman." But, notwithstanding Byron, it is a book of frigid and arrogant conceits. It is Horace Walpole's "Royal and Noble Authors," large paper, quarto, with duplicate and proof prints; and, although a beautiful book, it does not overshadow or detract from its graceful successor, the "Life of Thomas Stothard," the artist, by Mrs. Bray, in one volume, octavo, extended to eight, royal quarto, by the insertion of eight hundred prints, all artist proof, with drawings and sketches by Stothard. The text of this book is extended—it is the only one in the collection.

And thus we go on, book after book—each succeeding one disputing the honors for elegance with its predecessor.

And, now, to supplement the last-named graceful work—Mrs. Bray's "Stothard"—we have the "Life" of the accomplished Mrs. Sarah Siddons, the tragic actress, the greatest, by common consent, that England has ever produced. This book is a large-paper, illustrated to four volumes by one hundred and thirty of the most exquisite prints, portraits, and portraits in costume of this extraordinary woman. It is a masterpiece of the illustrator's art blended with the art dramatic. There is another copy of the work in two volumes, bound by David. We turn with regret from these wonderful volumes to a work which would make the heart of the true lover of the burin almost leap from his body. It is the "Memoirs" of Abraham Raimbach, an English line-engraver, and friend of David Wilkie. This book is illustrated by one hundred of the choicest proof engravings of Raimbach; no such collection will probably ever be brought together again. It is a unique and captivating book.

We will now pass to the realms of history; and here we have first to record Thomas B. Macaulay's "History of England," in eight octavo volumes, large paper (Holland), with four hundred prints

inserted; Davis's "History of Holland," in three volumes—a beautiful and rare work, with a great many rare prints; John Lothrop Motley's "Dutch Republic," one hundred and thirty early prints; "History of the Royal Academy of Arts," by Paul Sandby, extended to three volumes; Henry Hallam's "Literature of Europe," four volumes, with four hundred early and contemporaneous prints; Duc de Saint Simon's "Mémoire Complet," three hundred and nine prints inserted, twenty volumes, bound in crimson levant by Chambolle Duru; "Tallemant Des Reaux," six volumes, small octavo, two hundred prints added; Saint Just, "Essays on the Spirit of the Revolution." But the monarch of historical illustrated works is a large-paper octavo copy of the Blackwood edition of Sir Archibald Alison's "History of Europe," in fourteen volumes, printed in Nichols types, and extended to eighteen very thick volumes by the insertion of over seventeen hundred illustrations, original drawings, water-colors, and a great many military costumes of the periods (painted). There is not a common engraving in this entire work; and they belong to and represent the art progress of the periods which they illustrate, making it also a history of the engraver's art.

We have now given a complete and continuous history of literature in titles from Geoffrey Chaucer

(*princeps poetarum*), and the "Canterbury Tales," about 1380, to 1835; and we might go on and duplicate and triplicate the result from this wonderful collection. We have scarcely entered upon the work.

Of the illustrated poets, we have noted as most conspicuous Rogers, four volumes; Campbell's "British Poets," seven volumes; Byron, fifteen volumes; Gray, two editions; Cooper, four volumes; Burns, four volumes; Chaucer, Dryden, Akenside, Somerville, Lamb, "whose veneration for the classics was such that he was seen to kiss a copy of Chapman's 'Homer' which he had picked up for a trifle," two sets;[1] Keats, Thomson, Cowley, Goldsmith, "the inspired idiot," two volumes; Molière, six volumes; Béranger, five volumes; Corneille, twelve volumes; Racine, six volumes; La Fontaine, seven volumes; Fénelon, Montaigne, Lamartine, Perrault,[2] Malby, De Thou, Hénault, Vertot, Delille,[3] and many others. Of unillustrated

1 Of this translation it has been said —

"That after ages will with wonder seek,
Who 't was translated 'Homer' into Greek."

2 "Les Hommes Illustres, qui ont Paru en France Pendant ce Siècle. Avec leurs Portraits au Naturel," par Charles Perrault. Paris, 1696. 2 vols., fol., one hundred portraits.

3 These were all famous authors. But a Frenchman's fame is erratic. Malby was once the great French historian, Gibbon's rival. His works lie as deep under the dust of libraries as the histories of De Thou, of President Hénault, or of Vertot. Every Frenchman who fled the Reign of Terror had Delille's poems in his pocket. And now the weeds are so thick around his grave in Père la Chaise that you cannot make out the name on his monument. Who now reads anything that Desfontaines wrote? Does anybody read Alexander Duval's plays? He was the Scribe of his generation.—*Scribner's.*

works Mr. Hoe has a large library; it consists principally of general literature; the specialties are on the drama, with no ordinary editions and no ordinary bindings.

But this already has become tedious, as all, even the rarest, things do. Madame Sale, after describing minutely the phenomena of earthquakes for eight successive days in her diary, on the ninth enters, "Earthquakes as usual." No elaboration of language could more eloquently reach the climax — the rarest of all phenomena had become monotonous; and this arouses our apprehension touching illustrated books. We shall therefore close. One thought more, and we have done. You have observed a marked contrast in our description of the books composing Mr. Hoe's illustrated library with those of all other collectors — and especially Mr. Horn's, whose collection is composed of kindred works. Many times they have illustrated not only the same authors, but the same editions. The contrast is much greater than can be described. We speak of their methods, each having pursued his own. Mr. Hoe is implacable, and has despotically adhered to the rule of illustrating his fine editions without building them up to the prints.

Mr. Horn, in his stately collection, has pursued the other method, and has inlaid the text of nearly

all his books, although there are some magnificent excĕptions to this rule. We think inlaying the text objectionable, for the following reasons: first, the irreparable loss of the identity of the original book; second, it makes an unwieldy and cumbersome volume; third, it occupies a great deal of room — an important consideration in a library; fourth, it calls into requisition prints physically disqualified from their size for book-illustrating, and which should find their resting-place in portfolios; fifth, it costs too much money.

These gentlemen have illustrated few books of America, maintaining that America is too limited in its material for fine books; that it has no retrospect of departed greatness. This we are not quite willing to admit, and refer with pride to the successful efforts of men of the greatest culture, as Dr. Emmet, McKee, Andrews, Arnold, Moreau, Jones, etc. Yet we must admit that there is a charm about the surviving memories of those old times — the Augustan Ages of France and England — which have been told and retold and written and rewritten by succeeding historians until they have worn off their grossness. These old memories are like the primary rocks on our earth, all rounded and polished and striated and beautified by the slow attrition of the secondary and tertiary and post-tertiary over them, while the more

modern stand out before us in all the rugged and uncanceled deformities of recent upheavals. This last spectacle is that of America. It is to-day the busy workshop of civilization; the upheaval of the restless populations of the world. The entire rolling-stock of humanity is being reinvested and remodeled and started off afresh in the race for empire; and when a resting-place is reached — when a breathing opportunity arrives for this great people to consider their *whence* and their *how*, then a value which has no parallel in the extravagances of the present day will invest in every relic, in every scrap of history, in every old coin, in every portrait, in every autograph which may throw a light backward upon their individual or national origin. We believe there is yet to be evolved from our civilization an avatar, a humanity as purely American as the Falls of Niagara, an incarnation of art, poetry, and music, with a conception so grand as to embrace the entire American life. And when this does come, the names of Shakspeare, Pope, Milton, Keats, Carlyle, Handel, Haydn, Mozart, Mendelssohn, Giotto, Salvator, Brunet, Lalanne, Rubens, and Meissonier will be placed before the world in brackets.

We have now finished our account of privately illustrated books and illustrators. We introduced our volume with John Allan, who was a collector

not only of books, but of coins, watches, snuff-boxes, china, bric-à-brac—in short, he collected nearly everything. Very few of the gentlemen named in this volume as print-collectors and private illustrators have confined themselves to this field alone; there are amongst them collectors of fine bindings, Elzevir classics at present not much sought after, but which will be. Some have made a speciality of the literature of the gun, others of the rod. Some have made a general collection of ceramics—others have confined themselves to a single class. Some have limited their collection to the ceramic art of Japan. Some have collected coins generally; others Greek coins only; others again only American. Some have collected armor, some weapons of warfare, some firearms. Bronzes, ancient and modern, have been the passion of some—others, again, rugs, tapestries, and laces. Some have made archæological collections of arrow and spear heads, stone hatchets, axes, hammers, mortars, and the thousands of other collectable things. The one fourth of their extravagance has not been told. Nearly all the residences visited by us in gathering the material for this monograph bore evidence that the owners indulged in other collecting habits besides books. Many of these small beginnings will reach to large collections, and will find a resting-place, eventually, with some kindred

collection in public museums; this is the history of such accumulations of art and virtu the world over.

And now, before we close, one word commendatory and in defense of the collector, who has been the preserver of the past scientific and artistic history of our race. Whether in the stone arrow-heads of the savage, or the paintings, books, tapestries, and laces of our more immediate and more cultured ancestors, we care not; one thing must be conceded—collectors are men and women of intelligence; and they are possible only in countries and eras of the highest civilization. There is not a great museum to-day in the world which did not begin in the private cabinet of some enthusiastic student and collector. The marvelous unselfishness of these men and women has never been half appreciated.

Besides libraries for which every considerable town in the United States and nearly every institution of learning is indebted to some *amicus humani generis*, we have at Boston a Museum of Natural History; a Dr. John C. Warren Museum; an Ichnological Museum at Amherst; a Smithsonian Institute at Washington; a Metropolitan Museum in New-York, containing a vast number of private collections in many departments. We have also a Museum of Natural History in New-York, one of the greatest educational institutions in

America, founded entirely upon private collections in zoölogy, archæology, paleontology, and geology; the Stearns Chinese, Japanese, and Corean Collection of Ceramics in Detroit; the Dreer Collection of Autographs, the largest probably in the world, in the Pennsylvania Historical Society; and we might go on and recall hundreds of other great museums, libraries, and galleries, the foundations of which were private collections, and which are maintained largely by private munificence.

The passion for collecting is by no means an ignoble one. The collector has been a more potent factor in the dissemination of general knowledge, in liberalizing and broadening our methods of thought, than all the colleges in the land; not that we prize schools less, but collectors and museums more. True, all science is more efficient in good work when the material has escaped the privacy of the individual and reached a proper public repository and become classified within special departments, showing its sequence or the relations of past to present. To be more perspicuous. As in art we know that through a familiarity with artists and men of artistic tastes we assimilate their best ideas of the graceful and beautiful into our intellectual constitutions, we are naturalized into their world and become related to them in their higher life. But we require more:

all these associations apply to contemporaneous art and culture only, and do not take in that greater reflex culture of the past which is to be obtained from the accumulated works of past ages, the convenient depositories of which are large museums. As in ethnological science, so in art, a knowledge of the past enables us to make comparisons with the present, and with a knowledge of the past and present, we may speculate concerning the future—*ab actu ad posse valet illatio*—and in economical science avoid those causes which have in past times through ignorance led to calamitous results. For the collecting, massing, and enlightened arrangement into galleries and museums of those relics of the past which have made this knowledge possible, we are indebted principally to collectors; and to them, above all other men and women, we render our heartfelt thanks.

## CHAPTER VIII.

### Conclusion. Proper Books to Illustrate, and How to Illustrate Them.

AND now, dear reader, having journeyed together over nearly five hundred pages of corduroy, we are approaching a point where we must separate, maybe forever. A few words before parting. You and we shall pass away, but the refined dissipation of privately illustrating books will continue. The custom is yet in its infancy in this country, and although an expensive luxury now, the cost of extra-illustrating books fifty years hence will be ten times greater than at present. To supply the demand for material, now becoming scarce, there will grow up a class of clever artists educated and trained in the special work of illustrating our modern litera-

ture in drawing, sepia, and water-color. They will accomplish for a single book what some of the most celebrated early engravers did for a whole edition. There will be masters in this art who, like the great historical painters, will penetrate to the inmost thoughts, moods, and methods of the author, and spread him out upon his own page in chiaroscuro and polychrome. What he has fallen short of expressing in language they will attempt to make clear through processes in art. There will undoubtedly be much artistic work accomplished under this régime, but we shall have many new Dantes and new Dorés to fill the world afresh with horrors. This new method will be expensive for the coming illustrator, but it will be cheaper and have more originality than to illustrate, as at present, with prints which will not be obtainable at any price in a few years. Gentlemen of leisure who shall attain to a mastery of this art for their amusement will derive greater pleasure in illustrating their books under it than under the now mechanical operation of inlaying prints furnished at hand. "Slight sketches or amateur work will not, however, appease the bibliophile, though for variety a powerful and correct drawing without much finish is often admissible. Real fervor is apt to be repressed by the danger of spoiling a leaf when, perhaps, the book is nearly finished. For this reason

the work of beginners, however good in other fields, shows signs of timidity and feebleness. Concentration of attention and perfect confidence with every stroke of the pen or brush are essential to success in this branch of art. Sometimes, in drawing miniature portraits, such delicacy of touch is required to secure a likeness that the artist must use a magnifying-glass and hold his breath.

"Those who have seen India-ink drawings on the block before engraving and who know how far superior they are to the engraving itself, however exquisite, may form an idea of the quality of work in hand-illustrated books. The same superiority marks the pen-and-ink drawings, for, instead of showing uniform wiry black lines, as in 'process' engraving, they are executed in two or three shades of India ink, which give the gradations of a steel plate. French illustrators are much given to elaborate borders, floral and arabesque, often more redundant in lines and color than the illuminated missals of the middle ages. Such work is without suggestion, and the true bibliophile desires meaning in every illustration."

Of course the new method will require a more intense study of authors and of character. But how, we shall be asked, are men to be successfully studied? We know the difficulties which beset the amateur. There are men the study of whose lives

would involve a whole system of mental science. Take Richelieu, so quiet, so sleek, so pious, and yet so cruel. Was the great impulse of his life power and glory, or was it one perpetual effort to reach a position of absolute personal safety? He was silent, and in that silence was his concealed depth—a depth which the hand-illustrator or aquarellist must fathom if he would do successful work; he must illustrate character; and among biographies of men there are none, probably, more difficult to clothe with motive, or to disentangle the noble pretentiousness from the incongruous meanness, than that of Richelieu.

This method, however, of hand-illustrating will never thoroughly supplant the old methods in historical or biographical works, where contemporaneous illustrations possess the greater merit and where the ideal cannot be permitted. There are some lives which are entirely pictorial; their events consist of manners and customs only; they are more graphic than general history; all we get from them is the physique of the times: such will cling to the old régime. The diary of that twaddling old gossiper Pepys in this respect is most valuable; he put down events, as they transpired, with clear and accurate detail; he kept no diary of thought or feeling, but put down simply what he saw; and so the "Memoirs of Count de Grammont."

In this relation it would be an almost criminal defect to omit one of the most picturesque works ever written — James Boswell's "Life of Sam Johnson." Macaulay says: "We are not sure that there is in the whole history of the human intellect so strange a phenomenon as this book. Many of the greatest men that have ever lived have written biography. Boswell was one of the smallest, and he has beaten them all. He was, if we are to give any credit to his own account, or to the united testimony of all who knew him, a man of the meanest and feeblest intellect." In a happy hour he fastened himself on Johnson. Johnson described him as a fellow who had missed his only chance of immortality by not having been alive when the "Dunciad" was written. Beauclerk used his name as a proverbial expression for a bore. He was the laughing-stock of the whole brilliant society which has owed to him the greater part of its fame, and was always laying himself at the feet of some eminent man and begging to be spit and trampled upon. He was forever earning some ridiculous nickname, and then "binding it as a crown unto him." He exhibited himself at the Shakspeare jubilee, to all the crowd which filled Stratford-on-Avon, with a placard round his hat bearing the inscription of "Corsica Boswell." Servile and impertinent, shallow and pedantic, a bigot and a sot,

bloated with family pride and eternally blustering about the dignity of a born gentleman, his biography contained everything which any other man would have suppressed, things which would have made any other man hang himself. All the caprices of his temper, all the illusions of his vanity, all the hypochondriac whimsies, all his castles in the air, he displayed with a cool self-complacency, a perfect unconsciousness that he was making a fool of himself. That such a man should have written and word-illustrated one of the best books in the world is strange enough. But had he not been a great fool he would not have been a great writer.

There are persons named in this monograph who have already made great progress in the art of hand-illustrating or as aquarellists. We have seen meritorious work, original and copies, by some of these amateurs, whose names we regret we are not at liberty to use here. The daughter of one has done some elegant work on the large margins of a privately printed Dickens, notwithstanding that illustrations to his works have usually been disappointing.

The great work, "The Life of Peg Woffington," by Augustin Daly, illustrated by Eugene Grivaz, a French artist, and referred to in another chapter, is a splendid example of this work. The French,

who have long practised this art, have recently produced some of their works in duplicate.[1]

But we have no occasion for going abroad to seek the necessary examples for our purpose. The work is performed at our thresholds by artists named in this volume. Major David E. Cronin has probably done more of this class of artistic work than any other man in America. He is an American, but was trained in the art-schools of London, Paris, Brussels, Dusseldorf, and Antwerp. The following facts were obtained through the courtesy of Mr. John Anderson, Jr., of New-York, agent for Major Cronin and his works: Major Cronin has successfully illustrated in water-color and India-ink drawings—Walton's "Angler," for Henry T. Cox; "Fair Women," for Henry T. Cox; "Valentino," for William Waldorf Astor;

[1] "Grands Peintres Français et Étrangers. Ouvrage d'Art. Aquarellistes Français Société de Ouvrage d'Art. Publié avec le Concours Artistique de Tous les Sociétaires. Texte par les Principaux Critiques d'Art." Paris, four volumes, folio, 1883–84.

"Grands Peintres Français" is illustrated by four hundred and fifty photogravures and woodcuts, proofs on India paper of best examples of Bouguereau, Alma-Tadema, Munkacsy, Bonheur, Henner, Baudry, Bridgman, Breton, Bonnat, Millais, Van Marcke, Herkomer, Meissonier, Boulanger, and Gérôme.

The Book of the Society "Aquarellists" is printed on vellum paper from the mills of Marais. The work of each artist is a study, and is composed of five subjects, and printed in color, both in the text and separately. The artists represented and described in these volumes are Louis Leloir, Edouard Détaille, Gustave Doré, Ernest Duez, F. Louis Français, Maurice Leloir, Ferdinand Heilbuth, Mme. Madelaine Lemaire, A. de Neuville, Georges Vibert, Eugene Lami, Roger Jourdain, L. Eugene Lambert, Jules Worms, Jules Jacquemart, James Tissot, Henri Baron, Gustave Jacquet, Eugene Isabey, Charles Delort, and others.

"Holland Society Book," for The Holland Society; "Peg Woffington," for Augustin Daly; "The Players," for the Players' Club; "Domesticus," for William Allen Butler; Macaulay's "Lays," etc., for Hon. Calvin S. Brice; "Sforza," for William Waldorf Astor; "Fair Women," for E. Dwight Church; Grant's "Memoirs," for Daniel Parish, Jr.; Keats's "Poems," for Thomas E. Stillman; Poetry of Shelley and Poetry of Byron (limited editions), for Godfrey A. S. Wieners. He has also illustrated "Oliver Twist," "Great Expectations," "Actors and Actresses," Dame Berner's "Arte of Fysshynge," Pepys's "Diary," etc. And Mr. Abram Hosier has, as we have shown under their appropriate heads, performed a great amount of original and copied work for the illustrators Charles I. Bushnell, William L. Davis, William Menzies, William Whitman, William L. Andrews, J. S. and Charles C. Moreau, Dr. Thomas A. Emmet, Thomas J. McKee, and many others. Illustrators of books with pen and pencil must be lovers of literature as well as art. Meissonier's early training as a book-illustrator helped to make him a great artist.

Reader, are you an illustrator? Let us reason together. You, undoubtedly, have some purpose in illustrating a book. It is in a sense either to annotate and interpret the text through the means

of additional graceful, contemporaneous prints; or to animate the subject-matter of the book, exemplify the incidents, manners, and customs, by a reinforcement of portraiture, drawings, sketches, autograph letters, or anything that may add graphic force to the subject-matter of the book; or to decorate and embellish the work from an artistic point of view, regardless of the above facts; or to gratify a personal vanity and a desire to possess that which no one else can obtain; or for the pleasure derived from coauthorship in the work in having added something which enhances its literary and artistic merit. One or all of these considerations may enter into the *quo animo* of our illustrated books, and be deemed a sufficient compensation for the labor and expense.

But does it really pay? This question — from an educational and taste-refining point of view, in the exercise and development of the noblest faculties of our nature — we have answered in a former chapter in the affirmative. And we think that under discreet management, within our proper individual means, even from a mere financial point of view, it also does pay, providing any money-value can be assessed upon the pleasure-giving pursuits of this life. As an investment, however, it is not so productive of metallic results as some other ventures; but in the *evil day* it is never a total loss,

while in comfort and solace it stands in bold relief against a background of all the faded dissipations of our lives. The object of our enjoyment remains true to us; we are never reduced to the alternative of the boy whose grief was unassuageable because he could not "eat his cake and have it too." All this, however, is viewing the subject from a purely individual point of view, the yield to *us* being far more than six per cent. upon the investment — not in money, but in pleasurable association.[1] The value or merit of an extra-illustrated book is not ideal — it is a permanent good. As a purely literary work, however, its value is oftentimes sadly impaired by its associations, especially in books extended to cumbersome folios; and this is also sometimes true of smaller books, gotten up too delicately and expensively for every-day wear. Mr. Moreau said: "Nothing can exceed the pleasure of the pursuit of material for illustrating a favorite book; but when the object is obtained, the book

1 Few persons would deem two hundred and fifty dollars well invested in privately illustrating the *edition de luxe* of the Catalogue of the Art Collection of Mrs. Mary J. Morgan, sold in the American Art Gallery, 1886; but that work has been accomplished, and satisfactorily to the illustrator. The one thin volume has been extended to two stout quartos by the insertion of about one hundred and sixty illustrations, consisting of portraits of artists, etchings, and photogravures of the works of artists and of paintings named in the catalogue; also thirty-two pages of inlaid text, being a history of the collection, with the price that each painting fetched, the price it cost, and its fair valuation; also other interesting matter connected with the greatest private art collection — in Sèvres and Oriental porcelains, bronzes, jade-stone, enamels, lacquers, cameo glass, and bric-à-brac — ever yet brought together, and which will never be excelled.

finished and bound, the pleasure is passed, and it is put in the morgue,— that is, on the shelves of the library,—and there is no more solicitude about it." This is not true of all illustrators or of all books; we know the pleasure of pursuit is over when the book is finished, but it also yields a great satisfaction in possession.

We have been requested to suggest some standards for illustrating books which amateurs might regard as a gospel and a guide. There is but little doubt that some discreet and healthful limitations in illustrating books, some *lex non scripta*, would lead to vastly good results were they to be observed. We know, however, that in attempting to formulate a public taste, or a community of tastes, we are encroaching upon dangerous territory. The public can never be made *arbiter elegantiarum* in this, nor, in fact, in any department of art. Connoisseurs are said to leave the voice of fashion (an aggregation of public tastes) entirely out of the question in their estimate of art, and shape their judgments upon their individual impressions. And more especially in book-illustrating, where the right of selection exists, is the illustrators' choice dominated by his ideals or his likes and dislikes; his triumphs, however, are proscribed to the limits of existing material. None move along a beaten track, and yet none are perfectly free; there

is no exercise for the creative faculty, no opportunity of interpreting the author's perceptions in images of their own invention. They are limited by contingents, and their performance is largely mechanical under the old system. In the new and coming method, the aquarelle, the entire field is open to the genius of the artist-illustrator.

It is fashionable to illustrate Walton's "Angler," "Dibdin," Ireland's "History of the Stage," Doran's "Annals," "Nell Gwynne," "Bards and Reviewers," and a few other amiable books. We find one or more of them in nearly every collection. But were we to enter a charge of duplicity, we would be confronted by the reply of the apologist that, notwithstanding their being fashionable, there are no duplicates, no two are alike, each is unique, and in their dilettantism they represent every gradation from the infinitely great to the infinitesimally small. In the construction of a house it is not the bricks but the disposal of them which determines its size and architecture.

Up to the present our essay has been little else than a series of interrogatories, but we have no doubt many of these questions will suggest or be provocative of subjective answers.

Of those bibliophiles whose aim has been to illustrate books artistically, not necessarily books on art, and who have invested thousands upon

thousands of dollars in such works, we would ask, Are you entirely satisfied with your creations? There is too much money absorbed in this pastime for us who have rendered ourselves culpable to ignore this question, or to be entirely indifferent about it. We know that the public has nothing whatever to do in the matter; nor are we talking to the public. Has not this diversion had too wide a range? and have we not all had regrets for work overdone? and would we not find comfort in healthful rules and wholesome restraints? But even were we to admit that such restraints might prove salutary, we must confess our inability to lay down or suggest any general rules to which we could gracefully conform, and under such circumstances we certainly cannot expect our rules to commend themselves to others. No Rubicon would restrain us from a tempting conquest. The limitations of good sense, which impliedly embraces the "length-of-purse problem," seem to be the best and in fact the only criteria for our guide in the matter; but this is a more potent monitor with some than with others. There are few indeed, however, whose prudence has not been beguiled by their idolatry, which has led them into transgressions.

Unrestricted means and an ambition not to be excelled, or rather to excel, have no doubt tempted illustrators into many conscious extravagances. In

truth, some have confessed to us that they have permitted their enthusiasm to carry them beyond the realms of discretion, and some of their productions testify to its truth. Their illustrated books carry so many prints that a beautiful text is entirely lost sight of in the wilderness of illustration. Literature and art should go hand in hand; they have a kindred mission, and it may safely be affirmed that art never flourished in an illiterate age. Therefore, all true art and literature should appear as auxiliaries to each other; pictures link themselves to history, tradition, and human character in a manner which indefinitely enhances their suggestiveness. No book was ever yet written which is so self-rendering that it may not be invested with new qualities or brightened with a renewed halo by illustration, either through the mental process of description, or through the physical sense of sight, by adorning it with objective forms. The latter may either be new conceptions—creations —or be forms and images already existing. That there are many things which happily fit and mutually adjust and explain each other which were not coupled together before, is a matter of every day's experience. We have heretofore regarded this subject from one point of view only, that of book-illustrating. In a properly illustrated book the print is no greater expounder or illustra-

tor of the text than the text is of the print. The acquisition to each and their relations should be mutual, and a print which does not perform this service is an encumbrance and ought to be left out. Sometimes a print not relative to the text may render an important service in explaining another print which is; its insertion in such a case may be justifiable. Hence the duplication of the portrait of the subject of a biography is deemed highly proper. We do not mean to be understood to say that a book ought to be illustrated according to heartless rules, regardless of art or emotion; on the contrary, these are the highest attributes of an extra-illustrated book, without which it is a mere *corpus sine pectore.*

It will be seen that the proper illustration of a book is more than knowing where and how to purchase prints,—more than being able to distinguish a good from a poor engraving,—more than arranging them to the page in the book. These qualities do not constitute an illustrator: there must be a proficiency in history and chronology, an exceptional memory, an originality and an activity of observation, not attained by every one.[1]

[1] If the private illustrator will give a little careful attention and study to his work, he will not be long in making the discovery that plates executed at certain periods are superior to those of others, and he will learn to select discreetly. He will find that the prints in Durovery's edition of "Pope," 1801, on large paper, Fuseli and Stothard engraved by Bartolozzi, are much superior to any subsequent editions. Also Sharpe's edition to the

Private illustrating is an amiable and innocent diversion, but its highest attainments belong to cultivated and disciplined minds. The individual character of the illustrator makes itself felt in an artistically devised book; no thing can be truly artistic which is a servile copy of something else; every properly illustrated book must possess a certain degree of originality.

In a history or biography published with prints, the illustrations are considered important adjuncts, and may be made to save a vast amount of textual demonstration, but never to so great an extent as by prints introduced from without; for where the prints and text have widely separate origins, and are for the first time brought together and found to be in historical harmony, there is a demonstration in which we have a concurrence of two witnesses between whom there is no possible collusion; the former case of published illustrations with the text presents two phases of the same testimony. Hence the great advantage of introduced prints. Illustration may or may not prove a doubtful point in history, but it will always throw light upon an obscure one.

"Classics," 1803, with plates engraved by Bromley, Raimbach, and Warren; Parker and Sharpe's prints to the "Spectator"; Mr. Warren's illustrations, after Smirke, to the "Heiress" in Inchbald's Theatre; his plates for Forster's "Arabian Nights," 1802, also after Smirke; Ulysses and Penelope's "Suitors," after R. Cook; Wilkie's "Broken Jar"; also Raimbach's prints in Suttaby's edition of the "Spectator," after Stothard. There is a marvelously beautiful set of fifty-two prints in De Béranger, "Œuvres," 1847, by Johannot, Daubigny, Charlet, de Leurud, Parquet, Pinguilly, and Raffet.

In a privately illustrated "American History" which we were examining, the text described a Battle of Bunker Hill; a contemporaneous inserted print on the opposite page called it "Breed's Hill." This revives an old dispute.

The premature interment of the text of a valuable literary work in a mass of prints and autographs many of which are only remotely related to the subject-matter is no confirmation of the mutual relations here spoken of. The literature of a book, the basis of its reputation originally, without which it would never have been selected for illustration, is undoubtedly much improved and beautified by the insertion of a few judiciously selected portraits and views. But when the work is reduced to a mere coefficient, an accessory, and the individuality of its unshorn margins entirely swallowed up by a mass of illustrations, the illustrator, to say the least, we think has transcended his true province.

Rousseau held to a doctrine "that disfigurement and distortion were in compliance with the laws of modern fashion, and were the genuine fruits of civilization"—a doctrine which we believe is demonstrably sound. There are many books described in this volume from which we cannot withhold our commendations as beautiful creations, but which, from our point of view, have lost their identity as literary works amid a profusion of prints and illus-

trations, and are no longer to be admired as literary productions, but simply as receptacles for prints and autographs. "I do not believe," says Charles E. Banks, M. D., of Vineyard Haven, Mass., "in making a picture scrap-book of my volumes. My purpose is to illustrate the text of the work in hand as the author would do if the public would sustain the added expense. I confine my portraits to persons contemporary with the period. For example: in my 'Life of Longfellow,' I would not put in Plato or Shakespeare because I happened to see those names in the text, perhaps in a foot-note, because they would be violently anachronistic with the subject. I can put Plato and Shakespeare in books where they are more appropriate. I endeavor to have the added illustrations harmonious with the subject-matter, and hence have not made my books a clothes-line to hang anything and everything upon that happens in the text. In the emulation among extra-illustrators to produce books with a greater number of pictures than the other fellow, the most absurd paradoxes in time and subject are the result. I remember seeing an elegantly bound copy of a 'Life of André' crowded with portraits of persons in every age of the world's history, beginning with Adam and Eve. Some trivial allusion to the Garden of Eden was responsible for this farcical perversion of the extra-illustrating."

We except from this criticism all historical books and many works on biography where the massing is putting in convenient form, for preservation only, materials which otherwise would likely become scattered and lost. In all such cases the massing is not only pardonable, but commendable. In history every scrap should be preserved. We would here refer to the vast amount of historical material preserved by Dr. Emmet in his "Book of the Signers," and in the local histories of Mr. Dreer, Mr. Andrews, Mr. Moreau, Dr. Koecker, Mr. Stauffer, and others, many of the illustrated books of these gentlemen being of the greatest interest and historical consequence.

A book other than historical, and, indeed, a historical work illustrated for use (we do not mean in the sense in which we would use a directory), should not, under any circumstances, contain prints more frequently than to alternate with the leaves, and for the great majority of books this would be considered overloading. But with many of the immense folios placed before us, we turn over leaf after leaf of prints and autographs, with here and there a stray and modestly retiring page of text; all idea of the literary work is lost, and any merit which it may possess as a literary production is gone. It has a reputation foisted upon it by the illustrations alone. This is not commendable; no

one cares to illustrate a book which has no literary reputation. To do so is indicative of an absence of literary culture. Then why bury the work? We have a vast amount of blessed association bound up modestly in little twelvemos. What a number of old friends and pleasant associations are resurrected in the recontemplation of them! The solicitude in the purchase of prints, the thoroughness with which we canvassed every phase, complexion, and chronology of the text, and our delight on finding a little gem, unknown to us before, in some out-of-the-way corner of the print-shop, which exactly filled a want in our work! We have become a Columbus! These little books are accessible, portable. Put them in plush covers if you please; it is a proof that you love them. But don't build them up beyond identification to accommodate four or five grand old mezzotints, elegant though they be, which would more gracefully adorn a portfolio. Such a book is like an uncultivated garden full of beautiful plants; many of the smaller and equally beautiful are overgrown and lost sight of amid the rank growth of the larger ones, and thus one half of the beautiful effect is lost which might have been preserved by the arrangement of each in its proper department.

Edmund Burke, in his "Sublime and Beautiful," supports the opinion that smallness is necessary to

beauty in many things, by citing the diminutive epithets applied in all languages to objects. "'A great beautiful thing,'" he observes, "is a manner of expression scarcely ever used, but that of 'a great ugly thing' is very common. Also the expression 'a pretty little thing.' Its attribute of beauty seems dependent upon the qualifying adjective little." His first rule for determining the beautiful was "comparative smallness." This rule, however, is not without significant exceptions. We do not expect to inaugurate any material revolution in this art, which has grown up without order or discipline, and is limited only to the means and tastes of its neophytes; but we shall not fail to convince the considerate man that there are evils great enough to make reformation desirable. We know that the men who extra-illustrate books are not purveyors to a public taste. They cater only to their own—*trahit sua quemque voluptas;* nor is any patronage sought; no products, no dividends, are expected to flow from this indulgence.

It would be well were all the art pursuits as independent of the dominating dollar. We hate patronage; it has stunted the growth of more genius than all other causes combined. The greatest artists of the world were held down from the absolute necessity of fanning the flame of patronage, and courting the favor of those by whom it

was extended. No man ever became a great artist while courting patronage. Reynolds, West, Lawrence, Opie, Jackson, and a host of our modern artists blossomed into greatness only when they had reached a point in which they could defy public opinion. A popular artist is no artist at all. Now, privately illustrating books — call it art, art processes, or what you please — comes under the same domain. The illustrator devotes himself to this pursuit solely for his own pleasure, and many are averse to any publicity whatever, having no care for rituals or popular tastes, consequently the diversity of methods, the many princely books, and frequent monstrosities. When Nero ordered his portrait painted on a canvas forty feet long, the artists demurred; but Nero was inexorable, and the work was finished. There are some Neros among private illustrators.

And again, many illustrated books, large and small, are so intensely representative of individual taste that hundreds of them are being broken up after the death of the original owner, to be worked into new fabrics; and as prints become scarcer this will be more practised. We know of some old books which have already been dismembered, and the material taken to embellish other favorites. We have a friend who had succeeded, against our judgment, advice, and experience, in making a

very beautiful book of the 1838–41 edition of that "literary mosaic," Laurence Sterne's "Sentimental Journey." Goldsmith says, "He is a dull dog," and Thackeray did *everlastingly* take that "Journey" to pieces in a good-humored criticism and dissection, concerning which many less demonstrative critics signified their approval in the language of the ghost to Hamlet, "That 's me"! This expression stands on the authority and *ipsissima verba* of Dean Alford, that "That 's grammar."

But my friend was proud of his success, and justly, for it is a stubborn book to illustrate, and he was ceaselessly glorifying its merits. It was just completed and bound when that pretty quarto illustrated edition from Maurice Leloir of 1884, by J. W. Bouton, came out. Soon after we heard him express regrets that he had not waited for the new edition, it was so much better than his. We knew the fate of the book was sealed when he expressed his dissatisfaction. A month later, and his first love was in fragments; he had purchased the new edition, which contains twelve full-page illustrations, in photogravure, by the Goupil process, and a great many sketches throughout the text by Leloir, and had broken up the old one, which had cost him probably six hundred dollars, to illustrate the new and more beautiful edition. But this is man's common weakness. Cicero, the great Roman orator,

professed the greatest affection for his wife Terentia. When in exile he pronounced her *mea lux, mea vita, mea desideria, fidelissima et optima conjux.* Shortly afterward, however, he repudiated his light and his life for a younger and a richer woman!

Of all this we have no right to complain, except that these magnificent prints, which are becoming scarcer every day, are being destroyed by a process intended for their preservation.

We have had many questions proposed to us concerning the proper books and the methods for illustrating and binding them. These questions have been too numerous and varied to be answered in detail; a pretty general idea may be obtained of the current fashion by consulting the foregoing pages, and then selecting according to one's own taste. You will find no illustrated books on logic.

We shall speak of the What and How of books, pictures, and bindings as consort questions, and not distribute them under different heads. First, however, we should say that, of literature of the class historical, our proneness is strongly toward biography for illustrating. But something ought to be considered here besides merely putting portraits in a book which purports to be a biography. In the first place, select your book with the same scrupulous nicety that you do your portraits. Let

the book you purpose illustrating have a literary, historical, and moral character worthy of your labor — the life of a *true vertebrate*, one which has asserted and maintained its *raison d'être*.

James Smithson, of Smithsonian fame, was the illegitimate son of the Duke of Northumberland and Elizabeth, niece of the Duke of Somerset. After his death the following scrap was found among his papers: "The best blood of England flows in my veins — on my father's side I am a Northumberlander, on my mother's I am related to kings, but all this has availed me nothing, and I am determined that my name shall live in the memory of man when the titles of the Northumberlands and the Percys are extinct or forgotten." Here is an entire biography.

Trifling things sometimes destroy a biography. Sydney Smith says: "The Iliad would never have reached our times if Agamemnon had boxed Achilles' ear. We should have trembled for the Æneid if any Tyrian nobleman had kicked the pious Æneas in the fourth rib, as he richly deserved; but then he could never have founded the Roman Empire after so humiliating an encounter."

We do not mean to select biographies which are stainless, *sans peur et sans reproche;* there are none such in real life; they exist only in books — entombed in past literature, like the mastodon and dodo

of geological periods, which occur only as fossils. You want the lives of great men — that is, men who are great in business or professional life; who have been great all through their lives, not spasmodically and hysterically, but all along the line, and who have risen to such a standard of excellence that their example is considered worthy of emulation and perpetuation. Even in such you will find recorded many weaknesses. A biography relating no human frailties is an unreliable history.

But there is another class of great men who are great only in times when there is something great to be done; men who live in the vortex of revolution and ride the whirlwind; men whose achievements have shaken the world and oppressed whole nations. But then all great accomplishments oppress somebody. The great general who won peace for a nation trampled hamlets mercilessly under his feet. All of these are phases of biography for illustration.

This is not intended as a biographical essay, but simply to be suggestive of elements which ought to be found in a logical biography. In the extreme periods of a nation's travail there are characters which come to the surface: persons of daring and nerve, they obtain notoriety by their acts of violence and bloodshed, but being unable to direct the storm, fall backward into the vortex. Many of

such are worthy of perpetuation, not of imitation, as Marat, Robespierre, and Corday; they each struggled for an idea, and died for it, and it may have been a worthy one. Marat was the apostle of wholesale murder; everything about the man was vile and repulsive; yet even in him was emblazoned and shadowed a social system which has not yet been credited upon his miserable life. Robespierre affected elegance; Marat, dirt. It seems easy to pass upon a life like that of Robespierre, yet he has seldom been understood; he sought political regeneration for France. Charlotte Corday believed it her mission to restore peace to her distracted and bleeding France by murdering Marat; the motive was a holy one as it was tragical; she was no less than the granddaughter of Corneille, the father of French tragedy; she was also a model of piety, but she could not assassinate all the Marats. Poor girl! twenty years of age, she staked all upon an idea—on one throw —and lost. History has recognized these persons as "martyrs to an idea," and not as common murderers. They were all united in one purpose, to disarm anarchy, then reigning in France, and each sought through his own methods its accomplishment. The Chicago anarchists were tried and condemned as murderers, and all future history will affirm that judgment.

We think we make ourselves understood. There are some lives, extending over the "threescore years and ten," where nothing has transpired out of which to construct a biography of ten pages; while there are Marats and Masaniellos whose ten days' rule of terror would fill volumes.

There are but two classes of biography, generally, to which illustrators have given constructive attention; first, those which mingle with and go to make up national history, and, second, dramatic biography. Notwithstanding we have here and in earlier chapters expressed our preference for biography, historic and artistic, as a medium for private illustration, we do not mean to advance the notion that private illustrating should conserve no other purpose than the unyielding processes of history, art, and the drama. It is an anomalous community in which there are no strata of the humorous, and it is a comfortless library in which there are no books of anecdote. A collection of books to which we have had access contains, among other things, a privately illustrated book entitled, "The Book of Cats: *A Chit-chat Chronicle of Feline Facts and Fancies, Legendary and Mirthful*," by Charles H. Ross. London, 1868. The edition is illustrated by the author, having many woodcut illustrations published in the text. These are of the most amusing and characteristic nature. Besides these, there

have been added ninety-three prints, sixty-six of which are portraits of cats, and twenty-seven are views of the drollest character. There are also eighty-nine pages of additional material inserted in the book, consisting of magazine and newspaper articles split and inlaid, of which one of eight pages is entitled "Cats"; one of twelve pages, "About Cats"; one of nineteen pages, "Cats of Antiquity," by J. W. De Forest; one of twenty pages, "Modern Cats," by the same author; one of two pages, "Egyptian Cats"; one of three pages, "Extinct Cats"; and some others. This little work, the page of which is only seven by four and a half inches, has been extended to two stout volumes. It is a very entertaining and humorous book, the whole expense of which, for prints, splitting, cleansing, inlaying, and binding, probably will not exceed $110. There is $1000 worth of humor in it.

There is another little book in the same collection to which it may be well to refer. It is the "Complete Angler," etc., the D. Bogue edition of 1844; its size is six and three quarter inches by four and a half inches, originally one volume, now illustrated up to two thick volumes by the insertion of one hundred and eighty prints, consisting of amusing scenes and views of fishing, many of which are of the most ludicrous character. All the inserted prints are caricatures intended in ridicule of the

vast illustrated folios of Walton's "Angler," which require the aid of machinery to examine them. There are, besides, hundreds of the most beautiful prints of fishes; also two sets of the full-page prints by Absalon, one set very old and quaint. The entire cost of these jolly little volumes, for prints, cleansing, splitting, inlaying, and binding, exclusive of the time spent in the pursuit, would not exceed $200. The fact of so many thousand dollars having been spent on a single copy of Walton's "Complete Angler," the circumstances of time, place, and person, all contribute to make this very stupid book appear playful and humorous.

It would seem superfluous to caution the intelligent illustrator against using humorous or satirical prints for illustrating serious subjects, but we have seen so many violations of good taste in this respect that we cannot refrain from referring to it briefly. These prints, somehow or other, insinuate themselves in, when a moment's reflection would discard them; for instance, in an otherwise beautifully illustrated copy of the "Life of Charles Darwin," by his son, we saw an original drawing in sepia of an archaic man with a huge tail. It was intended for humor, but there was no humor in it—the biography of Charles Darwin is not a subject for ridicule; the drawing was superb, and it would have been highly becoming to a comic almanac, but was out

of place here, and served no purpose other than to convince us on the *survival theory* that some of our ancestors had *intellectual*, whatever may be our theory as to *physical* tails. We do not mean, however, to discuss this question here, for every man has a right to choose and emblazon on his escutcheon *ears* or *tails* as armorial emblems of his ancestors. Humor and satire have their domain. Charles Lamb said, "Satire does not look pretty on a tombstone"; but we must here say, to the utter confusion of Lamb's theory, and we are fearful somewhat damaging to ours, that a vast amount of satirical literature is in epitaphs. And, in fact, odd as it may seem, we know of no greater depositories of humor than churchyards.

There is another delightful ("delightful" fails to convey the entire idea) little book in this collection; it is a twelvemo, and differs widely from the foregoing in character. It is entitled, "The Sylvan Year: Leaves from the Note Book of Raoul Dubois," by Philip Gilbert Hamerton—*vernus, æstas, autumnus, hiems.* This delicate little morsel in typography, published by Seeley, Jackson, and Halliday, London, is illustrated by the insertion of forty-one etchings, of which six are originals, by Hamerton. There are also examples of Van Elton, Richards, Parrish, Platt, Smilie, Hedouin, and others; also etchings after Lançon, Rousseau, Dupré, Leleux,

and others. These little volumes are not introduced here to parade the opulence of the illustrator, but to suggest books for illustration which may be "a joy forever," at a comparatively small expense. The harmony of the text and etchings in this little volume of Hamerton is such as to meet the approval of the most fastidious; it is sunshine throughout, and probably the entire cost, including binding in full crushed levant, did not exceed forty-five dollars. One more, and we have done. There is another little volume, companion of the above, by the same author, Hamerton, and by the same publisher, entitled "Chapters on Animals." This little volume may be illustrated by sixty characteristic first-class etchings. What we mean by this is, that there are sixty first-class little etchings in the world which will illustrate the text of this charming book, and they can be obtained, but it requires time and research to obtain them.

To the multitude of inquiries, as to how to illustrate a book, the most general reply would be, "Illustrate the text." But a more satisfactory response to the great body of querists will be found in the following pages. In illustrating a biography, it would be proper to insert the portrait of the father or mother of the subject, although not specifically named in the text. This kind of license, however, is dangerous, and ought to be indulged in as

seldom as possible; one transgression is certain to beget others. In a case where the preservation of historical material is the principal object, should the text refer to an important committee without naming the members, it would be highly proper to insert the portraits and autographs of each, when they are known and obtainable.

There is another illustrated little book, charming of its kind, which is illustrated in defiance of our rules; but there is such an evidence of consanguinity and harmony between the prints and text that it is unobserved. In 1796 there was a pamphlet published in Philadelphia by St. George Tucker, entitled, "A Dissertation on Slavery," etc. In 1861 this pamphlet was republished in New-York with large margins. I have seen this book illustrated by eighty-eight portraits of all the noted abolitionists in the country, including some rare portraits of Friends, as Elias Hicks, Isaac T. Hopper, John Treadwell, Lucretia Mott, and others. It also contains the portraits of Fanny Wright, Susan B. Anthony, Anna Dickinson, Antoinette L. Brown, Harriet Beecher Stowe, and others. There are seven portraits of Lloyd Garrison, several of Gerrit Smith, Wendell Phillips, etc. This does not seem to be an illustrated book according to the rule "Illustrate the text," for none of these persons whose portraits are inserted are mentioned

in the text. And yet it may be concluded that the text of no book was ever more appropriately illustrated than this. We believe it a proper receptacle for these portraits. No judgment is passed upon the propriety or impropriety of this book. Its introduction here is to provoke criticism, and to show how futile are all iron-clad rules in illustrating books, when our inclinations are against the rules. The highest-order and most artistically illustrated histories, however, are those with uniform contemporaneous prints of subjects named in the text only. We know of a volume of essays on "Portrait Painting and Engraving." It is a royal octavo, 10¾ by 7¾ inches, which is illustrated by one hundred and ten portraits, every one of which is in perfect condition; many are proof and on India paper. The engraved portraits of the painters inserted in this book are from the identical paintings and engravings named in the essay. The better to illustrate our meaning: the text refers to a portrait of Isaac Oliver, the artist, painted by himself and engraved by Miller. The text is illustrated by the original print of Miller from Oliver's painting. Again, the text speaks of a portrait of Miss Kitty Fisher, painted by Joshua Reynolds and engraved in mezzotint by Watson. The portrait by which this reference is illustrated is from the original plate by Watson, and the book also con-

tains a contemporaneous print by Reynolds, and also one of Watson, the engraver.

No exception can be taken to this method of illustrating. It is a full exemplification of the mutual relation between text and print heretofore spoken of, where the text is as illustrative of the print as the print is of the text. This is the best illustrated book that we have ever seen. There are no folded or cut-down prints; they all fit as perfectly as if engraved for the book.

Had we six hundred engraved portraits of Bonaparte, all different, we should use them in exclusion of all other prints in illustrating his life, with the addition, maybe, of a few of his immediate family, the latter of which we would in no case duplicate; and if the list consisted of large and small prints, we should illustrate separate copies—we would never build a small sixteenmo print up to a quarto book. If we had a large general collection of portraits, views, and autographs for the illustration of "The Life of Bonaparte," we should illustrate separate copies of the work, or other works, one with political portraits and views, and another with those pertaining to matters military. We do not mean rigidly to adhere to this division alone, but to some such convenient disposal to avoid overcrowding the work. We know an illustrated work one copy of which is illustrated entirely with European por-

traits, another entirely with American, and another with autographs. They are beautiful books, and easy to handle. The only designation of the volumes on the outside are the words "European," "American," etc., printed by the binder at the bottom of the back.

There are many extremely valuable and interesting books illustrated entirely by additions made in the text, consisting of valuable articles from magazines, newspapers, or in manuscript. The best possible manner of doing this, if the matter is in print, is to have it split and inlaid to the page. If it consist of manuscript, have it printed to conform to the page of the book, unless the matter consists of more than twenty pages, in which event it would be advisable to leave it out altogether, except, of course, where it is of very great significance. These inserted pages many times will permit the introduction of additional and very desirable prints; it is a subterfuge which may be very cleverly resorted to for the purpose of securing a favorite portrait for a book.

Dr. Emmet and Mr. Augustin Daly have added materially to some of their great works through this means; but whether it was resorted to for the purpose of making additional portraits available, we do not know. Some of their most valuable historic and dramatic matter has been specially printed for

them at enormous cost. The addition of printed or manuscript material has a wonderful fascination for us, and we have spoiled many a book by the insertion of our *gush.*

A court scandal of the Elizabethan reign, which we were enabled to insert in "Fragmenta Regalia, or Memoirs of Elizabeth,"—the celebrated kiss which the Queen gave to one of her lovers, the *toad* Anjou,—was a little flirtation which cost Great Britain a hundred thousand pounds and enabled us to add twenty prints to the book.

There is still another unique little book not mentioned elsewhere in these pages, which, as an exceptional book and one of great merit, ought to be referred to here. It is the "Vestiges of the Natural History of Creation," the fifth London edition of 1846.[1] It was illustrated by Professor R. T. Howe, formerly of Brooklyn, and it was the only book ever illustrated by him. He devoted a great deal of time and much money to this book. It was extended to four stout volumes by the insertion of many original drawings in black and white of natural-history subjects, with the portrait of every scientific man mentioned in the book, some maps, and over two volumes of additional matter. In all our experience with illustrated books none ever

[1] The first edition was anonymously published in 1844. Darwin's "Origin of Species" appeared in 1859. They met a similar reception from the religious world, although a vast advance had taken place in the mean time.

took so firm a hold on our affections as this delightful set. A short sketch of this most eventful book may be interesting to the reader. About forty-five years ago this little unpretentious volume made its anonymous advent in England. It came unheralded; it simply floated out upon the literary ocean with no effort to create, and an apparent indifference as to public opinion or patronage. No precaution was taken to secure its perpetuity; it bore no evidence of patrician parentage; it was printed on common paper (first edition), with common type, and was still more commonly bound. It was to all appearances a literary ephemeron. Its author, Robert Chambers, was a man of great culture and an advanced thinker; he seemed to say to his little work, "In your creation I have discharged an obligation to my species. Go you; your career is a contingent one: if the world is ready for your incarnation, it will hail with gladness your advent; if not, you perish." Immediately on its appearance, it was considered a creature worthy of criticism, and drew fire from high sources. Three of the most potent literary and scientific journals of the world — "The Edinburgh," "North British," and "British Quarterly" Reviews — opened upon it, but not with that courteous respect and "pride which warriors feel in foemen worthy of their

steel." The attack meant death — a *bellum internecinum;* they occupied and intrenched themselves upon every vantage-ground, and extended to it no courtesy, no quarter. The "North British Review" charged the author with having expelled the Almighty from the universe he had made. "Bentley's Magazine" declared it to have been written in order to determine how many fools there were in the kingdom, and promised it an early death. It was attacked with scoffs, jeers, and anathemas from hundreds of thousands of assailants. It was most unsparingly belabored and contemned by the press and the pulpit. But the little book lived on; edition after edition was hurried through the press with a continually increasing popularity. It was reproduced in many of the European languages, and reached, we believe, in three years, thirty-four editions. No toleration was allowed it in the schools, but it was clandestinely read and applauded by the hard-headed students in most of the colleges of Great Britain and the United States. In short, no book ever published more completely revolutionized human thought than did this little volume, and yet its doctrines were not entirely new to scientific men: Lamarck, Saint Hilaire, Buffon, and Von Baer had foreshadowed it, and it paved the way for Darwin. It was the first popular work that openly and fear-

lessly enunciated the hypothesis of the development of the human species from lower organisms.

It is now forty years or more since the appearance of this little book, and it has been forgotten, but the effect of its teachings is seen everywhere, and nowhere more marked than in those reviews which promised its immediate apotheosis. Scientists, advanced thinkers, pioneers of thought, have long since left its tenets far in the background. It did not begin with beginnings. The illustrated material embraces every article from the above-named reviews opposing the doctrines of the "Vestiges."

There is another department in private illustrating, quite extensively practised, but which has not even been mentioned in the pages of this monograph. It is illustrating by the insertion of the title-pages of books mentioned in the text. In the practice of this extravagance every illustration, every title-page inserted, stands for a mutilated volume, and few are willing to confess to this vandalism or champion this field. But there is no lack of transgressions; and in order to make the way for the transgressor as easy as possible, we here suggest a charming book for this class of illustrating. It is "The Philosophy of Fiction," an essay by Daniel Greenleaf Thompson, 1890. Of course the works mentioned in this book are works of fiction, the sizes of which are pretty generally about the same

as Mr. Thompson's essay; therefore the expense of inlaying is happily avoided.

This little book proved too great a temptation for us, and we sinned; we, however, shift our transgression to the shoulders of the author who placed the inviting temptation before us. It has been extended to two volumes by the insertion of about one hundred portraits of the most noted authors known to the literature of fiction, besides eighty title-pages of the first editions of works of fiction named in the book. It is far from being a satisfactory work, and we do not envy those who have spent years and thousands of dollars in the pursuit.

Before we dismiss this subject, "How and what to illustrate," we would introduce a little book published by Sampson, Low, and Marston, in 1884. This little book we would recommend to the novice, and indeed it may be rendered serviceable to the trained professional. It is a worthy book, and is entitled, "An Historical and Practical Guide to Art Illustration in Connection with Books, Periodicals," etc., by James Shirley Hobson, F. R. S. L., London. The service which this book may render is that it may be illustrated with specimens of all the various methods of illustrating.[1] It treats of line-engraving, etching, wood-engrav-

[1] There are but few valuable books on this subject, among which is, "Modern Methods of Illustrating Books," by H. Trueman Wood, M. A., Secretary to the Society of Arts. New-York, A. C. Armstrong and Son,

ing, lithography, zincography, typographic etching, aquatint, graphotype, photo-lithography, albertype, heliotype, photoglyphic, photogravure, autotype, and electrotyping from wood, copper, and steel. We have seen a copy of this work illustrated by about fifty good examples of these various processes or methods to cheapen illustrating. It affords an opportunity of studying these methods with an excellent descriptive text at hand. A thorough knowledge of this subject might save one the mortification of the discovery, after a very expensive book has been completed and bound, that some of the most prized prints are only reproductions of the photo-engraving or some other process on India paper. This brings a smile from the connoisseur who knows that he cannot be deceived, but we are not all connoisseurs, and we advise him to look well to his gems. The list of illustrated books referred to in this chapter by no means exhausts the catalogue of exceptional books which are proper for illustration. It is merely sampling a collection.

As to bindings, we have only to say, as we said of illustrations, Please yourself. But the sooner you disabuse your minds of the notion that bindings

1887. This is a delightfully gotten up little volume, and is full of information concerning the various modern processes.

The subjects Wood-Engraving, Etching, Lithography, Chromolithography, Photography, Photo-Printing, Photo-Engraving, etc., are treated specially, but cannot be interesting to our readers.

are an inconsiderable item in book-illustrating, the more wretchedness you will avoid in after life. The very best advice that we could possibly give the novice would be to read the chapter entitled, "Bookbinding," beginning at page 263, in "The Book: Its Printers, Illustrators, and Binders, from Gutenberg to the Present Time," by Henri Bouchot; to which is added the "Art of Collecting," etc. Edited by H. Grevel, London, 1890. The chapter is short and fully illustrated, and is concise, but contains all that is necessary to be known concerning early binders; and of the nineteenth-century English and American binders it refers to Roger Payne, Rivière, Lewis Bedford, Matthews, Bradstreet, and Smith. When we see a man indifferent about his bindings, we seldom take much interest in the material of his library. It certainly is not very consistent, to say the least of it, to illustrate a book at an expense of twelve or fifteen hundred dollars, and economize in the binding. The realm of binding, ancient or modern, we shall not invade. This is the domain of the potentates of the Grolier Club,[1] named after one of the most remarkable connoisseurs of bindings that ever lived—Jean Grolier de Servier. The Grolier Club of New-York revels in examples of the antique of Le Gascon, Padeloup, Derôme, Thou-

[1] See Robert Hoe's "Art of Bookbinding."

venin, Monnier, Dissenit, Nicholas Eve, Raffet, Meux, Reutte, Baumgarten, Kalteeber, Stagetmeier, Walther, Roger Payne, and can exhibit from private collections some as fine antique bindings as any to be found in Europe. Grolier's library consisted of about three thousand volumes, and when sold fetched on an average six hundred dollars per volume, the value being based upon the bindings.[1]

Mr. Bernard Quaritch said, "As to the past, no doubt bindings were produced chiefly for very rich men, such as kings and nobles, and for ecclesiastical corporations, and from the earliest times the cost of the art had been very considerable; that was the reason why old bindings, generally speaking, were infinitely superior to those of the present day; some of them cost hundreds of pounds of money. The French binding from Grolier's time had been very good, but all the great collectors paid very handsomely for their work, and that was why it survived now. If collectors of

[1] There are many books on Bookbinding, too many to attempt a bibliography of the subject here. An enumeration of a few of the most desirable modern ones is: "La Reliure de Luxe," "Le Livre et l'Amateur," par L. Derôme. Illustrations inédites reproduites d'après les types originaux, par Aron Frères, et Dessins de G. Fraipont, C. Kumer, M. Perret. Frontispice Reliure peinte par J. Adeline. Paris, Édouard Rouveyre, editeur, 1881. "La Reliure moderne artistique et fantaisiste," par Octave Uzanne. Illustrations reproduites d'après les originaux, par P. Albert — Dujardin et Dessins allégoriques de J. Adeline, G. Fraipont, A. Giraldon. Frontispice, d'Albert Lynch, gravé par Manesse, Paris. Édouard Rouveyre, 1887. "On Bookbinding, Ancient and Modern." Edited by Joseph Cundall, author of "Orna-

the present day were equally liberal, no doubt artists would be found in England to equal anything in the past. The reason why France had been so famous in this matter was that the French nobles were a liberal body of men, with artistic taste, such as existed nowhere in Europe. That was why their books commanded such a price now in France, where book-collecting was carried on much more extensively than in England, to say nothing of Germany, where they only read them. There were still English artists, though they had not been mentioned: such as Rivière (who, he was sure, lost money by some of his work), and Zaehnsdorf, and, above all, Francis Bedford, whom he considered the greatest artist in bookbinding that England or any other country ever had produced. He could show specimens of his work which surpassed any French binding he had ever seen, except in age. In the first place, he paid higher wages than any one in London, and the result was that every part of the work was done with a care

mental Art as Applied to Bookbinding." London, George Bell and Sons, 1881. "The Book, its Printers, Illustrators and Binders, from Gutenberg to the Present Time," by Henri Bouchot, of the National Library, Paris, etc. Edited by H. Grevel, London, 1890. "Manuel Historique et Bibliographique de l'Amateur de Reliures," par Léon Gruel, Relieur. Paris, Gruel and Engelmann, 1887. There is a little book, by Zaehnsdorf, full of elegant information, entitled "The Art of Bookbinding," by Joseph Zaehnsdorf. Illustrated. George Bell and Sons, London, 1880. All of these books are profusely and elegantly illustrated; they are not extremely scarce, although they were all limited editions except the last. They may be found in all first-class public libraries, and in the private libraries of most gentlemen.

and accuracy which other men could not afford. The way in which he bound old books was marvelous. If they saw old books in the state in which they came from a sale, they would hardly believe it possible to turn such wrecks into handsome books. Mr. Bedford first pulled the book to pieces, each leaf being treated separately; it was then dipped into size and water, washed and dried; then mended, and the art of mending was one of extreme delicacy; there were not three people in England who could mend a book properly. Then there would be, perhaps, a word or a letter missing here and there, which the facsimilist had to supply; then the pages were brought into line, some having a bit put on the top and some on the bottom, which again was a most difficult and delicate operation; then it was carefully stitched and covered, and, lastly, came the gilding and lettering. On this Mr. Bedford bestowed an immense amount of care, which had to be paid for. For the last three or four years he had been ill, and had actually examined the books and superintended his workmen from a sick-bed. He [Mr. Quaritch] had often said to him, 'The world can easily spare me, but it cannot spare a man like you'; and he thought it only right on such an occasion that some honor should be paid to a man whom he considered the first bookbinder, not only in England, but in Europe.

Mr. Quaritch did not think £20 too much to pay for a specimen of Trautz-Bauzonnet. That artist did nearly all the work himself, and consequently could not do very much, and required a high price. Mr. Turner had some books bound by him, and had to wait a long time, and Baron James Rothschild paid any price for his bindings. Capet's work was nearly as good, and he charged only from £4 to £10 for a small volume. He recommended gentlemen who had good books to take them to a good binder, and then they would always fetch a good price if they came to be sold."

We have heretofore spoken of the large sums of money invested in this pursuit. We have estimated that privately illustrated books in and around New-York City represent, approximately of course, thirteen millions of dollars.[1] "This is a vast sum

[1] Stating this to a friend, he thought our figures too large. Wishing to be as nearly correct as possible, absolute correctness of course being out of the question, we made a new estimate, taking up the facts from another point of view and going deeper into the detail. It seems that the farther we descend into particulars the higher it aggregates. In the first place, we have entirely ignored all estimates made by owners of illustrated books as to their value — their guesses are the most fallacious. From our second and more careful estimate the amount would seem to be more nearly sixteen than thirteen millions. Prints, taken in detail, run up enormously. Very few first-class illustrated books contain less than one hundred and fifty illustrations, including fifty or sixty autographs, ten or fifteen sepias or water-color drawings. The prints are worth not less than $1 each for India proofs, very many are priced at $5, some reach $10, exceptional ones $20, and so up to $200. We know an illustrated book, one volume, folio, extended to four, containing several prints which cost above $150 each, and half a hundred other illustrations which cost from $40 to $100 each.

Then, as to autographs, at the Leffingwell sale in Boston, a short time since, the kind of autographs with which first-class books are illustrated fetched each

of money," said a great railroad king, "to spend on such baubles." It is, however, only a trifle compared to the wealth of New-York, and a mere bagatelle compared to the money spent every year in intoxicating liquors, out of which there are no residuary assets. We have never known a book-illustrator who did not underestimate the cost of his production. We asked of a proud and wealthy owner of a splendid collection of books, "How much did this volume cost you?" holding a unique work in our hands. "Well," said he, "I don't know; I never kept an account. Probably three hundred dollars." We hastily scanned the first hundred and ten pages of the two hundred and twenty

$700, $425, $150, $120, $100, $66, $51, $40, $35, $21; here is an average of $150 for autograph letters calculated to decorate a first-class privately illustrated book. Now we find another class of autographs from $20 down to $2.50 for letters signed and simple autograph without letter. From these facts and the number of autographs named in this volume, which do not constitute more than two thirds of all the autographs now in use in privately illustrated books, and also that the words "and others" constitute a notable percentage of undescribed material, we may find that of the thirteen millions three fifths of it can be accounted for in autographs alone. These calculations are made excluding from the estimate the collections which have not reached us at all. There are about five hundred illustrators of all grades who center around New-York. Of course we know nothing of the facilities individuals may have for collecting prints and autographs. There is, no doubt, a vast difference in their costs to different individuals. We are estimating on their market value or what they fetch. At the great Boston sale the average was one dollar for each item in the collection, hundreds of which were valueless to the high-class illustrator and ought to be thrown out in this estimate; this would raise the average to $21. According to the prices at the Boston sale, the average selling price of the signatures of the fifty-six Signers was $185.50; of these there are said to be seven complete sets and about sixty in various states of imperfection among private collectors. We have estimated that autograph letters signed mentioned in this volume will reach an average somewhere between $16 and $25 each.

of the original text which the book contained. Our estimate was that to break the book up and sell the prints at retail, the material of half the book would fetch over two hundred dollars, and this was exclusive of inlaying, seventy-five dollars for binding, and all the time engaged in collecting. The book had probably cost one thousand dollars, the gradual disbursement of which extended maybe over two or three years, and consequently one extravagance was forgotten before another was committed. Every illustrator who has kept account knows this to be true, and that is the reason so few have had the courage to keep a debit and credit account of privately illustrated books.[1]

It has been estimated that privately illustrated books at auction fetch about forty per cent. of their cost. This, we think, is a liberal estimate. There are more that will not fetch twenty-five per cent., except books illustrated years ago, when material was cheaper; but there may be exceptional cases where they have sold at a profit. We have never heard of them at auction, although profit is no doubt realized at private sale. We have a little volume, a twelvemo, illustrated by a speculator. We purchased it for the binding, which was by Rivière, in Roger Payne style; it is very pretty and is honestly bound. The book has sixty-two prints in it, mostly portraits, of that character with which every print-shop sooner or later becomes flooded, or which at auction are knocked down at a cent apiece for the lot, and if an advance is made, it is a quarter of a cent at a time. We paid $30 for the little book, which is made up as follows: Original volume, $2.50; prints, $4; binding, $12. Profit to the speculator, $11.50 — little enough to offset the chidings of a conscience, if he has one. This same book, if properly illustrated with first-class portraits, such as can be obtained with a very little research, would cost about $120. No research was necessary to get it up in its present form; the prints can be found by armfuls in any second-rate print-store.

Grolier's library averaged at the sale $600 per volume; it was a small library; there are over two hundred larger private libraries in the city of New-York. It would require eight such libraries only to fill the $13,000,000 bill.

[1] We shall make no effort to demonstrate the position we have taken concerning the amount of capital invested in privately illustrated books, although

Book-illustrating is now sustaining some new industries in New-York, and has given a great impetus to many old ones. It has given rise to the

demonstration is within our hands, but which we do not feel at liberty to use. We mean simply to show the heretofore fallacious methods of estimate. There was a catalogue of a remarkable collection of extra-illustrated books offered at private sale by Mr. Bouton in 1869. We had the good fortune to see some of these books. They were described as the collection of an amateur, and were represented to have been drawn from the libraries of Renouard, Capé, Brunet, Van Der Helle, M. le Marquis Costa de Beauregard, M. Gaucia, Taillandier, Victor Luzarche, and other celebrated collectors of Europe. The bindings were of the highest order, by Hardy, Manuil, Capé, Masson-Debonnelle, Bauzonnet, Pettit, David, Hayday, Trautz, Kalthoeber, Padeloup, and others, the most famous of Europe. All the books hereafter mentioned were of the finest, large-paper, *de luxe* and Japan-paper editions. There were less than a thousand volumes, the cost of which was stated at $50,000; of extremely fine books, such as we have referred to above, there were less than three hundred. Now the extraordinary fact at which we are aiming is the low price at which these books were marked, averaging certainly not more than two thirds of what they would cost at that time, and less than twenty-five per cent. of what it would cost to get up similar books at the present time. These books, we believe, were purchased generally by American connoisseurs, as we find many of them reappearing in American collections, and they are among some of the finest books named in this monograph. The point aimed at here is that estimates made on the basis of that priced catalogue of Mr. Bouton in 1869 ought to be multiplied by five for 1892. We append hereto items from this remarkable catalogue. The learned bibliophile will identify many of the books, and be enabled to place many of them at the present time. We believe it possible to trace the record of every one of them.

Robert William Elliston's Memoirs, by George Raymond, both series 1845; 2 volumes, 8vo, extended to 4 volumes, royal quarto; bound in full green levant by Rivière. *This was the author's only copy, and was illustrated by himself with 500 prints, mostly portraits, in proof condition.* $262. *Not a large margin above the binding rate of this eminent artist.*

Memorial of St. Hélène, etc., par Las Casas; 2 volumes, printed on China paper throughout, *and illustrated by 600 engravings on wood by Charlet;* bound by Chambolle Duru. A magnificent specimen of binding. $300.

La Pucelle d'Orleans, par Voltaire; 2 volumes, large paper, *extended to 4 volumes by the insertion of 400 portraits, 61 of which were of Voltaire, 28 of Joan of Arc, 10 Agnes Sorel, 28 vignettes by Monsiaux before letters, 25 by Moreau.* This was a most extraordinary work, thought to be the finest ever produced; bound by David in red polished levant. $600.

printing of the finest editions of books. Consequently American typography has been greatly improved since the era of book-illustrating began.

Les Amours Pastorals de Daphnis et Chloe, par Bure St. Albin. Unique copy on vellum. *With 29 original pen-drawings by Marlini and a duplicate set colored.* 2 volumes, quarto (Paris, 1787), in 1, superbly bound by Lortic in full citron morocco, sides paneled with crushed crimson and green morocco. $2600.

Memoirs of Charles Mathews, by Mrs. Mathews, and "Anecdotes of Actors." 5 volumes, *extended to 7. 300 rare portraits of actors — original drawings — autograph letters.* Green Turkey morocco, crushed and polished, by Rivière. $300. *Just about the price of binding.*

Saint Simon, Mémoires Complètes et Authentiques. Only 100 copies printed, No. 10, Paris, 1856, 1868. *Profusely illustrated with many hundred fine portraits; 20 thick volumes, imperial 8vo.* Bound by Chambolle Duru in crimson polished levant. $780. *The binding (according to Quaritch) ought to have cost $800.*

La Fontaine, Contes et Nouvelles en Vers. P. Didot's edition. 2 volumes, quarto, large paper, Paris, 1795. *Extended to 6 and an extra volume entirely of prints. 7 volumes, 800 extra illustrations, 48 portraits of La Fontaine, 80 designs by Eisen and others, 63 ornamental designs by Chaffard on India paper, 35 prints by De Hooge, 60 by Cochin, 75 by Desenne, 95 by Duplessis Bertreaux, 25 by Cornet, and many others. Most of the prints are proof before letter.* Bound by David in red levant morocco. $1355.

Charles Kean, Life and Theatrical Times of, by John Wm. Cole, 1859. *Extended to 3 volumes (text inlaid) by the insertion of 235 portraits and autographs of Wallack, Harley, John Howard Payne, Ellen Tree, J. B. Booth, Mrs. Charles Kean, Miss Kemble.* Bound in crimson crushed levant by Rivière. $95. *The inlaying of the text and the binding would be cheap at* $100.

Lettres d'Héloise et d'Abelard, with Latin text; *nine original drawings in sepia, by Moreau le Jeune; Paris, Didot le Jeune, 1794; unique, from the collection of Renouard.* Full-bound in crimson levant by Hardy-Menuil, after designs by Marius Michel. $960.

*It is difficult to estimate a work of this kind, but it looks to us ridiculously below its value.*

Memoirs of the Life of John Philip Kemble, by Boaden, including "History of the Stage from the Times of Garrick"; 2 volumes, 8vo, *extended to 6 by adding 350 portraits, views, and autograph letters;* full crimson morocco, by Rivière. $225. *According to our experience the binding would have cost more than this.*

A great number of persons of the highest culture in their profession are maintained by a traffic in prints and autographs. The purifying and inlaying of prints has also become quite an industry, and then the art of bookbinding has reached an elevation that would not have been believed possible in the days when Sabin and Gowans were joint rulers in the kingdom of bibliolatry of New-York.

We therefore believe, if moderately and soberly practised, privately illustrating valuable books, either by the addition of prints, paintings, or drawings illustrative of the text in the books, would prove a blessing, permanently, to our literature. To local history, biography, and the drama its value is incalculable. The tendency and utility of books in their dual character of literary and

MARGUERITE DE NAVARRE, L'HEPTAMERON FRANÇAIS DE. *Profusely illustrated with engravings by Longuiel, proofs before letters; 3 volumes, 8vo,* magnificently bound in green morocco, heavy inside borders of gold, by DAVID. $126. *Would not pay for the binding.*

JOHNSONIANA, a Supplement to Boswell, being Anecdotes and Sayings of Dr. Johnson (large paper, 1836), collected by Piozzi, Hawkins, Stevens, Murphy, Mme. D'Arblay, and others; 1 volume, quarto, *extended to 3 by the insertion of 500 extra prints, consisting of portraits, views, autograph letters, etc.,* bound by RIVIÈRE, in full crimson crushed levant. $262.50.

*There are in these volumes 47 portraits of Johnson, autograph letters of Hester L. Piozzi, Samuel Richardson, Horace Walpole, David Garrick, James Boswell, and a remarkable series of caricatures, 20 in number, of Boswell and Johnson's "Tour in Scotland and the Hebrides."*

Many booksellers have an offhand, flexible, and careless method of pledging, in words, to duplicate a fine book which some one else has produced, for "half the money." We have enumerated above 58 volumes, marked at prices aggregating $7870. These 58 volumes cannot be reproduced in equal magnificence by any book or print seller in America for $30,000 — probably not for $40,000; and as to duplicating, that is impossible.

artistic souvenirs are too obvious to dwell upon here.

Our task is now ended. We hope our "Plea for Bibliomania"—*opprobriously termed a disease of the mind*—may be of interest to every true book-lover, and that it may be adjudged that our enthusiasm has not transcended rational limits. Apologetically, however, let it be borne in mind that if our harvest is light, we have garnered from a fallow and unwrought field.

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